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tion I exhibited my first collection in 1911 at the Lipperheide Costume Library of the Berlin Kunstgewerbe Museum. The heads of the museum were so much interested in my collection that it was purchased for the library with money provided by the state.

Our illustrations of costumes which are to be continued only present a part of all the former and present types worn in the orient. But an attempt has been made to select the most conspicuous and particularly characteristic forms of each country and thus at least to provide a general view of the general character of oriental costumes. The reader will have no difficulty when looking carefully at the various plates and comparing them to find out the types of costumes belonging to certain cultural areas and to recognize their geographical distribution. Inspection of the plates will soon show how costumes resembling one another are distributed over great geographical areas but also that there are great differences among the costumes of one and the same country. History it is true teaches us that peoples have migrated since the earliest times have crowded each other out and intermingled. But everything that is recognized as akin could not have been invented in one region and have spread from there. Where human intelligence found similar requirements and the same climate the same form of costume had to be evolved in spite of local modifications.

In studying a costume one should at first see how many seams are marked or emphasized by ornamental decorations. Attention should not be paid to such seams that are the incidental result of lack of material or similar causes. The shape of the sleeves, the opening for the neck, the fastenings, ornamentation and colour of the garments should then be scrutinized. The most ancient dresses

This example will suffice. My *Studien zur orientalischen Kostumgeschichte* which is to some extent a more extensive text book of this volume of plates will provide further information. The text accompanying each plate is intended in connection with the material in my *Studien* to pave the way for the understanding of the history of the development of oriental costumes. It was often very difficult to find out the names of the garments I made all the enquiries I could on my journeys but no doubt I often received inexact information. Whenever I have found the names in the collections of costumes in museums I have made use of them. I should be particularly grateful to readers who could supply me with information about names missing in this work.

I regret to say that I am only partly able to fix the names of all types of dress according to their geographical distribution. But no one will deny how important this is for the history of costumes.

The costumes shown on the plates are drawn to the scale of 1 : 10 so that the size relations of the various costumes to one another are clearly expressed. Whenever possible the costumes are depicted as spread out so that the cut is visible and tailors and costumiers thus enabled to reproduce them.

I have found that the most useful way of arranging the plates was according to geographical distribution of the costumes. But of course related forms could have been grouped together. This would have better expressed the historical development. But such an attempt would have remained more or less fragmentary and for this reason the present arrangement is justified.

There are two groups of costumes. Either a costume belongs to that class which has been sewn and provided with an opening

for the neck, or it is simply one piece of material which is used to cover the head partly or altogether. Of course cut and sewn costumes are better adapted for reproduction than those which are used as loose wraps and only receive their shape by more or less artistic draping. The former group is chiefly depicted on the accompanying plates, whereas the latter appeared more suitable for illustrating the text of the Studien.

The reason why I begin my investigations with oriental costumes is because just these afford excellent material for studying the development of individual forms of garments. It is here that we can trace the gradual development of simple wraps to complicated combinations or how original garments with only one button were developed by the addition of accessories and seams into new forms of dress.

If I am now able to publish a new collection of costumes and at the same time to show in my 'Studien zur orientalischen Kostumgeschichte' the construction of some original forms and their development to costumes, I must not omit to sincerely thank authorities who have so heartily assisted me in my work. Above all, I am obliged to Dr Albert Grünwedel, one of the directors of the Berlin Ethnographical Museum, who has assisted me in my investigations for a great number of years. The same thanks are due to Professors Le Coq and Ankermann, both of the same institute. I must not forget to express my gratitude to Professor Doege, the late eminent head of the Lipperheide Costume Library in Berlin, for his interest in my collection from its very inception.

MAX TILKE

Berlin, Summer 1922

Plate 1

NORTH AFRICA, MOROCCO

*The djellabia or djellaba*

This hooded garment serves as an outer dress and replaces the bur noose or sulham. It is usually made of rough wool, has brown grey, or grey and black stripes, and is mostly edged yellow or red with green and red tassels. The Riff Kabyles wear unicoloured dark brown djellabias with yellow braid and coloured tassels. Townsfolk favour blue cloth djellabias. The braid is then often crimson. The mokhassni' (native gendarmes) and travellers wear the djellabia over the hajib.

Tilke Collection

Plate 2

NORTH AFRICA, MOROCCO

*The farasta*

This garment is a shirt dress with wide sleeves, it is buttoned over the chest. It is often belted, and made of light transparent stuff. Similarly cut garments are often worn by the wealthy in Morocco, are of cloth, and can be buttoned all the way up in the same manner as the vests (sedria). The favourite colours for this cloth garment, also called kaftan are wine red, olive green, light blue, or brown.

In Morocco weapons are suspended by particularly woven woollen cords called medshul'. They are slung over the shoulder. The curved dagger is known as kumia.

Tilke Coll

Plate 3

NORTH AFRICA, MOROCCO

*Djebba and kamis, or gamis*

The square djebba with horizontal opening at collar which can be fastened by strings at side of neck is a characteristic garment of the Maghreb. Like the gamis, it is only worn by men. The djebba in our illustration is made of rough finely striped wool. But is also made of white or blue cotton. The gamis is a djebba to which sleeves have been added. It serves as shirt.

Original in Berlin Ethnographical Museum and Tilke Coll

Plate 4

NORTH AFRICA, ALGIERS

*Spahi officer's burnoose*

Red European cloth, trimmed with gold cord, braid and tassels. Corners lined with coloured silk, front seams underlaid with the tricolore colours. The usual N African burnoose (also called sulham' in Morocco) consists of white wool or cotton. But black, brown, and blue ones are also worn. Wealthy townsfolk wear cloth burnooses matching the colour of their clothes. Vertically striped burnooses usually in the natural white, grey, or black wool are often seen in S Algeria or Tunis.

Tilke Coll

Plate 5

## NORTH AFRICA ALGIERS

*Jewess brocade dress, buttoned on shoulders stomacher embroidered*

Muslin shirt of Algerian women Often trimmed with coloured satin stripes 5 cm wide running over shoulders to the lower seam Favourite colours for these ribbons are red green violet or orange

In the collection of W Gentz (Painter of oriental scenes)

Plate 6

## NORTH AFRICA ALGIERS

*Tunic habayah or djebba Vest ssedria or firmla Trousers sserual*

The characteristic underclothing of the Algerian rural population They are usually made of light white cotton material The hank or bur noose is worn over same when required

Tilke Coll

Plate 7

## NORTH AFRICA TUNIS

*Jacket ghila Trousers sserual Vest ssedria or firmla  
Shoes begha Cap shushia*

The Tunisian jacket and trousers are of cloth but those worn in summer are also made of white linen or cotton The vest is usually of same material as the rest of the suit N African men's shoes are yellow, those of women mostly red seldom green The shushia is rounder in Tunis and in Morocco more pointed

Tilke Coll

Plate 8

## NORTH AFRICA TUNIS

*Kasabia gasabia and hood jacket*

The gasabia is a garment worn by the working class small shop keepers camel drivers etc It is made of rough brown grey or white hank material and decorated with white woollen borders The hood jacket takes the place of the burnoose with the busy itinerant dealers and such like folk for whom the former is too wide and inconvenient The hood jacket is worn over the gasabia or the ordinary suit The coachmen in Tunis wear blue ones with red lining

From drawings made in Tunis

Plate 9

## NORTH AFRICA, TUNIS

*Kandura or gandura*

The kandura is usually made of hank material Urban population in contradistinction to rural favour a kandura of hank material dyed wine red and decorated with green or yellow borders

Wealthy Tunisians wear a kandura made of European cloth over their cloth suits matching the colour of the suit Grey blue pink and lilac grey are the popular colours The silk braid is usually a shade or so darker than the rest of the garment

Tilke Coll

## Plate 10

## WESTERN SUDAN, TOGO

*Sleeveless tobe*

Characteristic garment of a Togo man lower part of the garment is widened by gores in the manner of the medieval albes An oblong cloth serves as cloak in W Sudan, it consists of five or six narrow strips sewn lengthwise One of the cloths was 140 cm wide and 210 cm long It is worn loosely draped round the body

Orig Berlin Ethnogr Mus

## Plate 11

## SUDAN

*White Haussa trousers*

African trousers, like tobes are made of narrow strips sewn together and embroidered in accordance with their colours

Orig Berlin Ethnogr Mus, Thierry Coll

## Plate 12

## SUDAN, BORNU

*Embroidered Bornu woman's shirt*

Material of this shirt is either dyed indigo blue, or of white cotton The embroidery is very peculiar, and tastefully worked in blue floss silk Embroidery pattern depicts an upper garment (decorated along its lower hem with tassels) drawn over the wide sleeved lower garment, and superabundantly decorated with necklaces Similar decoration patterns are found on Indian garments Cf Pls 86 and 93

Orig Berlin Ethnogr Mus, Nachtigall Coll

## Plate 13

## SUDAN, BORNU

*Guinea fowl tobe*

African tobes are sewn together out of small 4—5 cm broad woollen strips (gabag) which are woven on the narrow native looms The Bornu tobes are either white or dyed with indigo Colour of ornamentations embroidery, and open work, which also cover the large breastpocket is usually white Material employed is raw silk or fine cotton Embroidery on those tobes, made of white material and dyed indigo red strips sewn together, is nearly always green The wide sleeves of the tobe are draped in folds on the shoulders according to requirements Nachtigall's book "Sahara und Sudan" (Vol 1, p 642 et seq) provides further details about tobes

Orig Berlin Ethnogr Mus, Flegel Coll

## Plate 14

## ABYSSINIA

*Shama and hood cloak*

The shama is a large oblong shawl of soft white cotton and is wrapped about the wearer according to weather requirements The hood cloak is abourne reduced in size and embroidered with coloured floss silk in the Abyssinian manner

Origs Berlin Ethnogr Mus

## ABYSSINIA

*Woman's shirt, embroidered*

The Abyssinian women's shirts are made, like the shama, of doubly folded soft cotton material. Opening for neck and sleeve ends are embroidered with silk chain stitching. Slanting trousers are worn with these shirts and are buttoned and laced tight beneath the calves down to the ankle. They are embroidered up to the knee.

Orig Berlin Ethnogr Mus, Rohlf's Coll

## EGYPTIAN SUDAN

*Warrior's blouse from Omdurman*

These garments are made of cotton and ornamented with coloured decorative material. The amulet pockets behind and in front, as well as the characteristic triangle at the opening for the neck, are cut out of cloth and trimmed with coloured cord. The cut of the blouse is akin to the Egyptian shirt on Pl 18, the opening for the neck is similar to those of Afghanistan and Northern India (cf PIs 84 and 92).

Origs from Tilke Coll now in Berlin Ethnogr Mus

## EGYPT

*Tob or sebleh, wide garment for women*

The material employed for this garment is usually a cotton fabric dyed blue. The only ornamentation is edging around opening for the neck and over breast slit with coarse floss silk stitching. Wealthy women wear black cotton garments interwoven with silk stripes or also taffeta and watered silk garments. Tob shaped garments are worn between Egypt and Mesopotamia.

W Gentz Coll

## EGYPT

*Man's shirt (kalabia?)*

Characteristic garment of the modern Egyptian population. Owing to the insertion it is tighter under the arms than that of the following Plate. The material is black cotton. Sserual, men's trousers, of blue cotton. In Arabia they are called 'libas' (according to Schweinfurt). Cap with blue silk tassel, called 'tarbush' in Egypt.

Tilke Coll

## EGYPT

*Erl? Man's shirt, blue woollen fabric*

Characteristic garment of the modern Egyptian population  
Copied from an original

Plate 20

EGYPT

*Wide man's shirt (kamis) of white linen or cotton*

Worn in Egypt particularly by the Fellahin as well as the tight sleeved shirts Is also dyed blue

W Gentz Coll

Plate 21

EGYPT

*Kaftan, kaftan (Egyptian) or entari (Turkish) and under vest, sedria.*

The kaftan is one of the most common articles of dress in the Near East It is worn by people of rank, and the middle class It is always girdled with a cloth belt (huzin)

Only striped cotton or half silk fabrics are employed in making men's kaftans The lining is always made of ramie Formerly kaftans made of satin or brocade were popular The most favourite colours are crimson or violet red with white or yellow stripes (cf the under vests on Pl 38)

The kaftan depicted here is made of coarse half silk material woven in Sana'a in S Arabia Nearly all kaftans have a 5 cm broad vertical piece of white or yellow stitching about a hand's breadth over the seam

A vest, shirt and trousers are worn under the kaftan The djubbbeh (Pl 23) or binish (Pl 22) serves as overcoat in Asia Minor and Syria the short salia jacket (cf Pl 39) Travellers prefer to wear a dust or weather cloak, the aba, (cf Pl 29) over the kaftan.

Tilke Coll

Plate 22

EGYPT

*Binish Cloth overcoat with wide sleeves, frequently slit below*

The binish, like the kaftan is spread all over the Near East Those countries where it is chiefly worn are Egypt, W Arabia, Syria, Asia Minor, and Turkey It is the upper garment of scholars and priests It is usually of a dark or grey colour, unlined Instead of being lined it is faced with quiet coloured silk

W Gentz Coll

Plate 23

EGYPT

*Djubbbeh or gibbeh Cloth overcoat Front and back view*

The djubbbeh, like the binish, is worn as an overcoat over the kaftan It is nearly always of cloth, but distinguishes itself from the binish by its complicated cut and narrow sleeves Favourite colours for the djubbbeh are wine red, brown, grey, and blue It is mainly worn in Turkish countries by persons of rank The Kurds of the S Caucasus like to trim the djubbbeh with gold Turkish braidings over the chest

W Gentz Coll

## EGYPT AND THE NEAR EAST

*Yelek Woman's kaftan of flowered cotton print with ramie lining*

The better sort of women's yeleks are made of valuable silk fabrics. Gold and silver brocade are also employed. The woman's kaftan is open at the neck as far as the breast. It is provided with a number of buttons and laces from the breast to the belt along the front seams in order to fit it close to the waist and has a high side slit to expose the wide trousers worn by females (cf Pl 40). The front part which is often in the way is frequently hung over the lower arm. The yelek is girded with a cloth shawl.

The shirt is worn under the yelek, a djubbah or binish over it. These garments are closer fitting and usually more brilliant in colouring than those of men. The woman's djubbah is often made of velvet or silk, and ornamented with gold braid and embroidery.

W. Gentz Coll.

## ANCIENT EGYPT

*Shirt garment from a grave of the New Kingdom (ca 1400 B C)*

This garment shows the simple shape of former oriental dress and is certainly identical with the kalasiris mentioned by Herodotus. It is made of one piece folded in the middle and sewn at sides up to the armpit. The material is fine linen. In the middle of the fold is a slit or round opening for the neck. The kalasiris was always belted in such a manner as to gather the folds in front.

Orig Berlin Ethnogr Mus (Egypt Dept.)

## ANCIENT EGYPT

*Coptic tunic found in a grave dating about 400 B C*

Sleeve tunic of saffron yellow wool with woven pattern resembling tapestry work. The opening for the neck is placed horizontally like that of the Roman tunics. The side seams as well as those of the sleeves are trimmed with twisted woollen cord. Purple tunics were much favoured as well as those of natural colour wool. The latter had patterns of a brown violet tint. Coptic tunics often have vertical stripes next to the neck opening reaching to the nether hem in the ancient Roman fashion.

Orig in Neues Museum Berlin

## ANCIENT EGYPT AND NEAR EAST

*Persian cloak made of strong fine hair woollen material  
(Found in an Egyptian grave of the 6th cent B C)*

This garment shows oriental origin in the super long sleeves worn in accordance with the Asiatic custom. The open parts at the arm pits are also found in Persian Caucasian as well as Indian garments. The breast flap which can be tied reminds one of the forms of the Indian angarkha (cf Pl 95). The back of this cloak which is made of one piece is cut in the same manner as the modern Turkish djubbahs or binishes. The braid on the cloak resembles in its technique the tent carpets of the Turkomans. The ornamental motif also points to north western Persia.

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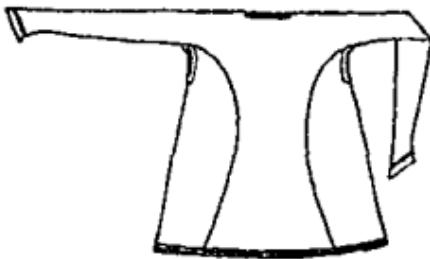


Plate 28

## ANCIENT EGYPT AND NEAR EAST

*Persian kirtle from an Egyptian grave (ca 6th cent A D)*

The garment is made of fine linen. The nucleus has already had side parts added. The sleeves slant towards the wrist in the modern Persian fashion. In colour, motif and the manner of making, the woollen braid resembles that of modern Turkoman tent spreads and carpets. The shape of the neck opening is very similar to that of the Afghan shirts (Pl 84), the women's kirtles in Benares (Pl 92), and the warriors tunics in Omdurman. The leg coverings are of reddish or brown felt ornamented below they were fastened to a hip cord. High soft leather top boots, some of which are still preserved completed the ancient costume of the Persians.

Origs in Neues Museum, Berlin Published by kind permission of the directors

Plate 29

## EAST ARABIA

*Aba (abayeh), kofia and ogal*

The aba on our plate is made of black hard woollen material and consists of two pieces sewn together. The shoulder seam, neck slit and front seam are ornamented with silk cords and embroidery (cf details). In this shape it is used as a mantle by the upper class of Arabs.

The kofia or kefijeh is a square piece of cotton cloth interwoven with vertical silk stripes. Thin cords with small tassels are fixed on both sides. The kofia is worn diagonally, so that the cords hang down over the shoulders and back.

The ogal is used to fasten the kofia on to the head. It is usually made of natural colour camel's wool around which silk, gold or silver threads are wound at intervals. In Palestine and Syria the ogal consists of a ring like roll wrapped with black wool and folded twice round the head. The aba, kofia, and ogal are worn in Mesopotamia, Syria, Palestine, Arabia and Egypt.

Origs in Berlin Ethnogr Mus

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Orig. in Neues Museum, Berlin

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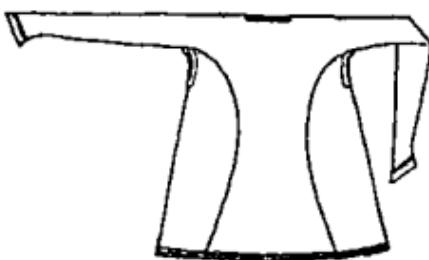


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Origs in Berlin Ethnogr Mus

*Woman's shirt, kanis, from the mountain districts of Yemen*

The shirt is dyed with indigo blue and made of shiny cotton. The sleeves, like those of the Bornu woman's shirt (Pl 12) are wide. The embroidery consists of white cotton threads, and is enlivened by red and yellow stitches. The embroidery ends on the back in a triangular pattern between two stripes in the style of the painted shirts worn by Afghan women (cf Pl 86). The opening for the neck and breast are ornamented with gold threads and copper coloured edging.

As these shirts are very brightly dyed, the white embroidery threads soon get dirty and stained light blue. Besides the wide sleeved garments, there are others with sleeves narrowing at the wrist. Under their shirts the women wear long drawers which are tight at the end, and of the same colour. Sub is the name of a white pleated skirt with very long sleeves.

Orig in the Berlin Ethnogr Mus Schweinfurth Coll

## Plates 31 and 32

## SYRIA AND MESOPOTAMIA

*Front and back view of an aba from Damascus*

This aba is a type of those beautiful, gold embroidered garments which the aristocratic Syrians and Arabs wear as gala dress. In this specimen, not only golden, but coloured threads are also woven into the natural colour fine woollen material.

A favourite colour combination on the gala abas is that of black, gold and crimson brown gold, crimson and green light blue and gold, light blue and silver red with gold, wine red, silver and gold, white and silver, and other colours. Abas made of ribbed silk and moiré are also worn.

The most magnificent gala abas are made in Syria, Mesopotamia, and Western Persia.

W Gentz Coll

## Plate 33 SYRIA, PALESTINE, AND MESOPOTAMIA

*Striped aba*

The common aba is striped brown and white. The shoulder seam, the opening for the neck, and the middle seam are embroidered with coloured silks. The horizontal stripes over the chest are reminiscences of the frogs worn on the garments of the Turkish peoples.

An aba striped in white and black, chiefly worn by Bedouins in Syria is often seen beside the brown striped aba. But uncoloured, white, brown, or dark blue abas are also much favoured. The material is wool of the most various qualities.

Tilke Coll

## Plate 34

## SYRIA

*A mashla from Damascus*

This costume is made of fine uncoloured or rougher woollen fabric with thin stripes. It is interwoven with tapestry like colours on back and upper seams over chest. It serves as an over jacket, and is worn by men over the kaftan, and also by women over their shirts. The mashla, like the aba, is composed of two pieces but is considerably tighter, and shorter, and has short sleeves. Beside the coloured and decorated mashlas, there are some with simple broad white, brown or black white stripes corresponding to the material of which the aba on Pl 33 is made. This garment is met with between the S Caucasus and S Mesopotamia.

W Gentz Coll

Plate 35

SYRIA PALESTINE MESOPOTAMIA

*Man's white cotton shirt with pointed sleeves*

This shirt is usually worn under the abū out of the sleeveholes of which the long points of the shirt sleeves project. These shirts are worn from the southern parts of the Caucasus to E. Arabia.

W. Gentz Coll.

Plate 36

SYRIA PALESTINE

*Blue rough cotton woman's shirt with pointed sleeves*

The sleeves of this shirt are cut out of one piece and not put together as is the case with the shirt shown on the previous plate. The seams are often decorated with multicoloured silk stitches.

The native women of Jerusalem used to wear garments cut in a similar fashion but of huge dimensions. They were gathered in the ancient Persian manner and the upper sleeve edges were tied together behind the neck. This produced a very picturesque fold arrangement.

W. Gentz Coll.

Plate 37

PALESTINE

*Woman's blue woollen garment with coloured floss silk stitching*

This garment served as a shirt. It has the shape of the mashla but is longer and closed at the breast. The seams are enlivened by coloured silk stitches.

W. Gentz Coll.

Plate 38

SYRIA PALESTINE MESOPOTAMIA

*Two vests of kaftan material from Baghdad*

These two vests show the shape of the vests worn in the whole of the Near East. They are mostly made of kaftan material but like the upper jacket are also made of uncoloured cloth.

A single row of pear shaped buttons covered with woven material and caught into loops form the characteristic method of fastening this garment. The material is silk cord 3 mm in width.

Origs. in Berlin Ethnogr. Mus.

Plate 39

SYRIA PALESTINE MESOPOTAMIA

*Three types of jackets*

Left a so called salta of cloth with stitching in coloured and gold threads. This jacket comes from Bethlehem but is worn in this shape by women in the whole of the Near East. In the middle a sleeveless overcoat of rough wool material with shoulder seam. Right a salta for men rough wool material. Note the shoulder seam and side pieces. The sleeves are tighter than is usually the case (cf. the form of the chogas on Pl. 88).

W. Gentz Coll.

Plate 40

## TURKEY, SYRIA PALESTINE AND EGYPT

### *Wide taffeta women's trousers tshalvar (Turkish), shuntijan (Egyptian)*

Women's trousers in the Near East are made of both unicoloured or striped silk as well as of unicoloured or cotton print. They are tied round the hips with a strip of material made to draw (dikkeh). The lower part of the trousers is pulled up and gathered below the knee by means of tape drawn through the hem. Owing to their length however the trousers reach to the feet or nearly to the ground although they are tied up.

### *Turkish man's cloth trousers (potur)*

They have extension pieces cut like gaiters which can be fitted close to leg by buttoning

W. Gentz Coll

Plate 41

## TURKEY SYRIA MESOPOTAMIA

### *Three differentij cut men's trousers*

The middle pair is of cloth. It shews the type of slanting trousers. Trousers from Baghdad made of natural colour wool or ramie.

Trousers from the Kuparij Mts (N W Mesopotamia). They are made of very rough red cotton stuff interwoven with dark blue stripes running lengthwise and with yellow horizontal ones. A blue cord gathers the trousers into pleats at the bottom.

Tilke Coll and Berlin Ethnogr Mus

Plate 42

## TURKEY

### *Old Turkish gala coat Ustch kurby \**

This characteristic over garment shows the type of Turkish costumes is worn by the Sultan or the upper classes from the 16th to 19th cent. The long empty sleeves betray the Asiatic origin of this garment. At the side slits to admit the arms encased in the kaftan or entari sleeves. Upper garments made of cloth velvet or silk and trimmed with sable were very popular at the Turkish court.

Orig. in Berlin Ethnogr Mus

Plate 43

## ASIA MINOR

### *Dust mantle from Smyrna*

This garment shows the form of the mashla and is of cotton interwoven with rough yellowish silk stripes. Net like open work on the sleeves. Seams on chest and around neck of the mantle are stitched in the style of the Asia Minor state towels.

Orig. in Berlin Ethnogr Mus

Plate 44

TURKEY AND ASIA MINOR

*Turkish woman's shirt and shoes from Kars, S Caucasus*

The shirt is made of so-called Brussa material. The extension of the nucleus of the garment and the sleeves by a straight strip of material which is joined to both sides, is very original.

Turkish women's shoes are yellow

Orig in Caucasus Mus, Tiflis

Plate 45

TURKEY AND ASIA MINOR

*Men's Turkish jackets from Kars*

The men's jackets closely related in form to the djubbeh are also made of cloth. The favourite colours are blue and grey blue shades. Sometimes these jackets are provided with applied ornamental cord usually of darker shade.

Orig in Caucasus Mus, Tiflis

Plate 46

TURKEY AND ASIA MINOR

*Turkish trousers (tshalvar), and men's red leather shoes*

These trousers show the straight type. They are of blue cloth and inconspicuously ornamented with black cord. A woollen draw string runs through the cotton hem (top) which gathers the trousers in pleats round the waist. A unicoloured, striped or checked woven belt is worn over the hem of the trousers.

Orig in Caucasus Mus, Tiflis

Plate 47

BALKAN PENINSULA

*Under jacket and vest types from western Balkans*

'Djamadan', sleeveless cloth vest worn overlapping the chest. Asiatic form. (cf Pls 94 and 103)

'Mintan', under jacket with sleeves always of striped material worn under djamadan Herzegovina

Vest with straight slit and black silk cord edging from Albania (cf Pl 38)

Sleeveless over jacket, cloth with gold and silver thread edging. Worn over the djamadan Herzegovina.

Tiske Coll

Plate 48

SOUTH EASTERN EUROPE

*Shepherd's cloak from N W Hungary*

This cloak reproduces an old Finnish Asiatic shape. The sewn on neck cover is very characteristic. This form of mantle is also worn in N E Russia among the garments of the Cheremissians.

Orig in a private coll

## CENTRAL CAUCASUS

*Georgian man's garment Tchockha'*

A festive garment of a well to do Georgian from the district of Tiflis  
 The material is fine but very strongly and closely woven blackish blue  
 wool. The lower part of the garment has small pleats sewn on to the top  
 part. Richly trimmed with gold braid which is both well and tastefully  
 made in the Caucasus by so called board weaving

Orig in Caucasus Mus Tiflis

## CENTRAL CAUCASUS

*A cherkesska the national Caucasian dress*

This tight waisted garment is always made of strongly woven wool  
 The favourite colours are black dark blue grey and brown Red white  
 and ochre coloured materials are also used Cloth cases are attached to  
 that part covering the chest in which formerly cartridges were kept Even  
 peaceful urban artisans have not discarded the empty cloth cases on their  
 coats A narrow leather belt is worn round the cherkesska to middle of  
 which the national dagger (the kindshv) is hung Shirt trousers and  
 beshmet (cf Pl 69) are worn under the cherkesska and over it the large  
 semi circular weather coat the burka (cf Pl 52)

Orig in the Caucasus Mus Tiflis

## CENTRAL CAUCASUS

*Khevsur blouse*

Made of black blue strong woollen material with pieces of cloth  
 trimming braid and small white china buttons

The decorated opening for neck is buttoned at side like the Perso  
 Indian shirts (cf Pls 82 and 90)

The Khevsurs like the old Retennus who lived in the Near East  
 favour the cross as a decoration on their garments The blouse is slit at  
 side and there is an opening in the old Persian manner under the arm  
 pits (cf Pl 27)

Khevsur woollen trousers with coloured cloth trimmings (cf von  
 Radde Die Chewsuren und ihr Land Kassel 1878)

Orig in the Caucasus Mus Tiflis v Radde Coll

## CENTRAL CAUCASUS

*The burka*

The burka is the weather cloak of the Caucasians It is semi circular,  
 and made to fit the shoulders by the insertion of a gore It is made of  
 a feltly milled wool a sort of rough hunter's cloth on the outside of  
 which the hair is sometimes left

The favourite colours are black or black brown seldom white The  
 opening for the neck and the seams over the chest are trimmed with the  
 customary gold braid The inside of the burka and the shoulder parts  
 are often lined with silk or calico The burka is tied at the neck with  
 strings The bushlik is a complement to the burka It is a hood the ends  
 of which are slung round the neck (cf Pl 53)

## CENTRAL CAUCASUS

*Three bashliks*

The bashlik belongs, like the cherkesska the burka and the lamb's wool cap ('papache') to the national costume of the Caucasians. Bashliks are mostly made of natural colour wool, but cloth is also sometimes used. In the latter case they are edged with Caucasian gold and silver braid, or are decorated with ornamental gold piping. The bashlik is worn like a hood. Its ends can be used like a shawl etc., or twisted round the head to the shape of a turban. Felt hats of the Ossetes and Swanets Georgian felt caps.

Drawn after origs in the Caucasus

## CENTRAL CAUCASUS

*Georgian woman's garment, beginning of 19th cent, from Tiflis*

This costume is made of silk striped kaftan cloth. Blue flannel is used to line bodice, grey silk for sleeves, which are slit at ends. The front and lower seams are edged with green silk, the sleeves decorated with black braid. The somewhat broadly projecting parts above the hips are characteristically Persian.

Orig in the Costume Depart of the National Theatre, Tiflis

## CASPIAN STEPPES

*Over dress of a Calmuck woman*

This dress is a combination of bodice and skirt. It is of black satin with grey brown flannel lining. Caucasian silver braid is used as edging also narrow strips of inferior brocade. The bodice is fastened in front with galloons in the Turkish Mongolian manner.

Orig in Stavropol Mus

## CASPIAN STEPPES

*Calmuck woman's under garment ('tshonor')*

This shirt garment is made of red patterned Chinese silk. Breast and sleeves are edged with Caucasian braid. The galloons at the breast are of the same material. The parts over hips are pleated up to the arm pit piece (cf Pl 112).

Orig in Stavropol Mus

## CASPIAN STEPPES

*Nogair woman's kaftan*

This garment shows the type of the Caucasian beshmet or archaluk cut (cf Pl 69). It is made of silk and lined with flowered calico. With the exception of jacket pattern seams, the kaftan is quilted vertically. The sleeves and seams are lined with silk of another colour. The bodice is closed in front with metal clasps (developed from Turko Mongolian galoons patterns), and ornamental silver discs sewn onto underlying pieces of leather or cloth.

Orig in Stavropol Mus

Plate 58

## CASPIAN STEPPE

### *Nogair Tartar shirt*

Flowered kastan is the material of this shirt. It is provided with a rather high collar.

### *Nogair Tartar woman's trousers*

The trousers are made of red white black flowered calico. The method of cutting is very interesting. The legs and the front part have been widened to correspond with the Turkish shirt (cf Pl 44).

Orig in Caucasus Mus Tiflis

Plate 59

## CASPIAN STEPPE

### *Turcoman boy's gala suit*

The cut of the Circassian beshmert. Quilted silk is used. The hems and seams are hemmed with Caucasian silver braiding and green silk ribbon.

The Turcomans of the Stavropol district are very fond of highly coloured garments. Orange yellow white violet crimson blue etc are often composed into patterns on the semi circular women's cloaks.

Orig in Caucasus Mus Tiflis

Plate 60

## S E CAUCASUS DAGHESTAN

### *Primitive mantle called tchopus*

The material of this simple mantle is made of a piece of felt shaped like a cross. This rough shepherd's dress is made by folding it together, and cutting and sewing the sides.

Copied from the orig purchased (1913) in Kach for the Caucasian Mus Tiflis

Plate 61

## S E CAUCASUS

### *Short jacket dress of a Tartar woman from Shemacha*

The dress is made of orange coloured velvet lined with yellow silk, and decorated with Caucasian braid as well as gold braid of lace like texture. The cut is adapted to the Persian taste.

Orig in Caucasus Mus Tiflis

Plate 62

## S E CAUCASUS

### *Short jacket dress of a Tartar woman from Daghestan*

The jacket was made in the beginning of the 19th cent. Good old brocade was used it is lined with calico and quilted. The seams are edged with silk ribbons. The narrow sleeves half open at bottom are lined with brocade of another colour. The character of the cut is Persian.

Orig in Caucasus Mus Tiflis

Plate 63

S E CAUCASUS

*Shirt of a Tartar woman from Nucha*

This shirt is made of shot silk which is very popular in the Caucasus. A black satin ribbon which is ornamented with coins has been added to the front hem. The lower part of hem is ornamented with gold plaques. These are fastened to little tubes through which a string is drawn.

*Hair bag of a Tartar woman from Nucha*

The women of the S E Caucasus are in the habit of enveloping their hair in a hair bag which is open below and can be tied at the neck to the back of the head so as to fit it tight to the forehead. These hair bags are either made of calico or silk and are edged with braiding at both ends.

Orig in Caucasus Mus Tiflis

Plate 64

S E CAUCASUS DAGHESTAN

*Shirt garment of a Lesghian woman from Kubatshu*

This garment dates like the last from the beginning of the 19th cent and is made of good old silk brocade interwoven with gold and silver threads. It shows the usual shape of the Caucasian shirt.

Orig in the Caucasus Mus Tiflis

Plate 65

S E CAUCASUS DAGHESIAN

*Velvet kaftan of an Avar woman*

The cut is similar to that of the archaluk or beshmet. Hem and seams are decorated with gold braid. Ornamental enamel work pendants are attached to the bodice seams.

Orig in the Caucasus Mus Tiflis

Plate 66

S E CAUCASUS

*Udin woman's shirt garment and divided skirt*

Both garments are typical underwear of the S E Caucasus. They are made of calico.

Orig in the Caucasus Mus Tiflis

Plates 67 and 68

S E CAUCASUS DAGHESTAN

*Lesghian overcoat from Kubatshu*

The garment is made of strong blue black woollen material cut in the Persian manner. The long sleeves which are slit at ends and only loosely sewn together underneath usually hang down from back or are folded together behind. Gold braiding is used as trimming. The lining — only in body piece and sleeves — is flowered calico.

Cartridge cases are not sewn on over the chest. Instead of these the Lesghians carry a leather cartridge case slung from a string over the shoulder.

Orig in Caucasus Mus Tiflis.

Plate 69

## S E CAUCASUS

*Lesghian jacket (archaluk or beshmet) from Kubatshki*

The beshmet is made of cotton. It is quilted like most of these garments. The trousers are of coarse woollen material and cut in the Persian fashion.

Lamb's skin cap (papache)

The high black leather boots of the Lesghians have long sole points bent upwards and the heels are iron shod.

Origs in Caucasus Mus Tiflis

Plate 70

## S W CAUCASUS

*Armenian woman's kaftan from Achalzich*

This kaftan is made of striped wool interwoven with silk. The lining is ramie. Long so called false sleeves are meant to simulate an under garment of another colour. The edges of the sleeves are dentated. On them gold cord is sewn as is also on the Armenian apron worn over the kaftan.

Red cap with long silk tassel worn by Armenian women in Achalzich

Origs in Caucasus Mus Tiflis

Plate 71

## S W CAUCASUS

*Armenian woman's shirt from Artwin*

This skirt is similar in cut and use to the Turkish djubbeh. It is of red velvet lined with flowered calico and trimmed with gold cord and green facings.

Orig in Caucasus Mus Tiflis

Plate 72

## S W CAUCASUS

*Armenian woman's under jacket from Achalzich*

This jacket which shows the shape of the Turkish mintan is made of damask and trimmed with gold cord. The sleeves are made to button at the end in the Persian Kurdish fashion and provided with a triangular point.

*Women's trousers from Achalzich*

They are made of striped cotton interwoven with silk

Origs in Caucasus Mus Tiflis

Plate 73

## S W CAUCASUS

*Armenian woman's shirt garment from the Nachitsei district near Erivan*

This garment is chiefly of red taffeta. Those parts that are covered by the over garment and are not visible such as lower part of neck and upper arm are replaced by cotton for the sake of economy. Gold braid along slit over breast.

Orig in Caucasus Mus Tiflis

Plate 74

SYRIA AND KURDISTAN

*Short underu jackets called tshepks*

Of richly braided cloth with open pendant sleeves. They are worn by Kavasses in Syria and by Kurds in Erivan over the muntan or the striped sleeve vests. The dark red jacket is lined with olive green velvet. The area of distribution of the jackets reaches from W Persia to the Balkan Peninsula.

Origs in Gentz Coll and Cauc Mus Tiflis

Plate 75

SYRIA AND KURDISTAN

*Wide cloth trousers*

The cut of the trousers is slanting. They are richly ornamented with gold cords and are part of the dress of a Kurd from the district of Erivan. The same trousers are also worn in Syria.

Orig in Caucasus Mus Tiflis

Plate 76

ASIA MINOR, S CAUCASUS AND SYRIA

*Sleeve vest (muntan) of a Turk from Kars and of a Kurd from Erivan*

Such vests are worn under the blue Turkish cloth jacket under the salta or under the tshepke.

Orig in Caucasus Mus Tiflis

Plate 77

KURDISTAN, SYRIA AND W PERSIA

*Kurd winter coat Mashla type*

This coat is shaped like the aba to which square sleeves have been added. It is made of a carpet like fabric made of sheep's wool with long hair on the inside. This material is also often used to make the black Caucasian burka. The opening in front can be fastened over the upper part of the chest by means of strings and knots. Usually blue cords as employed in Turkey are used as ornamentation.

At sides two fur caps around which many multicoloured and black lengths of cloth are wound like a turban.

Origs. in Berlin Ethnogr Mus

Plate 78

S CAUCASUS ALEXANDROPOI

Jeziden woman's dress red velvet with apron and breast bib

Origs in Caucasus Mus Tiflis

Plate 79

S CAUCASUS

*Jacket (gedjalyk) and trousers (shalvar) of an Aissor*

These are made of grey black hard loosely woven woollen material. The seams are embroidered with yellow and green silk threads. The sleeves open below are lined with red calico. Aissor woven material is 26—28 cm wide and has a crease running down the middle which looks as though it had been ironed in. This probably originates in the making.

Origs in Caucasus Mus, Tiflis

Plate 80

## S CAUCASUS NESTORIAN MOUNTAINS

*Aissor and Kurd over jackets and shirt*

The peculiar sleeveless over jackets are made of thickly felted woven woollen material and are about 1 cm thick. For this reason only the outer edges can be sewn together. These thick stuffs have also a coarse texture mentioned in connection with Pl. 79.

The shirt is of ramie (silk) and has pointed pendant sleeves which if in the way are wrapped round the waist or buttoned at the ends behind the back.

The Aissors and Kurds wear felt caps which are wrapped around with black and coloured cloth.

Origs in Caucasus Mus., Tiflis

Plate 81

## PERSIA

*An aba from Ardabil, Azarbajan*

This mantle is made of stout brown woollen stuff interwoven with gold threads. The front part (not shown on Pl.) corresponds to the make up of the aba on Pl. 31. The ornamentation on back (shown on Pl.) is peculiar in its position on sides. This is not a Persian peculiarity. The aba is often decorated in this manner in other parts of the Near East.

Orig in Caucasus Mus., Tiflis

Plate 82

## PERSIA

*The Persian shirt* is characterized by the side slit running down from neck opening.

*Persian trousers* mostly made of black or blue stuffs consists of two straight legs with a gusset like enlargement of seat.

The head of a young Persian shows favourite manner of dressing the hair which is covered by the kula, lamb's wool cap or a dome like felt cap.

Orig in Caucasus Mus., Tiflis

Plate 83

## PERSIA, AZRBIJAN

*The Persian overcoat* like the Caucasian jacket which originated from the former is a combined jacket and overcoat. It is usually made of natural colour camel wool and ornamented with dark cords.

Orig in Caucasus Mus., Tiflis

Plate 84

## AFGHANISTAN

*The Afghan shirt* is characterized by a wide opening for the neck which can be buttoned on both sides. It belongs to the Persian Sasanid type (cf. Pls. 92, 28 and 16).

*Lambskin jacket* with the shoulder seam (nimsha neemchi according to Rattray) is worn with the fleece inside. It is ornamented with floss silk embroidery.

*Cap* quilted gold brocade lined with red calico. The large turban is wound round the cap.

Origs in private coll.

Plate 8a

## AFGHANISTAN

*Trousers* (460 cm wide) shown on this plate are not even the widest worn in Afghanistan. They are fitted in folds to the waist by knitted silk band. They are usually of white muslin or shirting material. But blue striped cotton stuffs are also used.

Orig in a private coll

Plate 86

## AFGHANISTAN

*Afghani woman's shirt garment*

The material of this shirt is strong wool dyed a deep indigo colour. The ornaments are painted on the garment with yellow red and grey wax which readily adheres to the material. The grey stripes are powdered with mica. Both sides of the garment excepting a small triangular piece in back are decorated in the same manner.

Orig in Berlin Ethnogr Mus

Plate 87

## CASHMERE

*Sikh prince's coat Lahore*

This garment is made of Cashmere wool. The lining is raspberry colour and green taffeta the selvedge being of another colour is also used as decoration. The ornamentation consists of a fine gold cord sewn (not embroidered) onto the cloth. The shoulder seam is strongly pronounced. Rather tight silk trousers dyed crimson with white stripes are worn with this suit.

The turban is made of fine muslin and provided with an interwoven gold edge. An cigarette of black heron feathers is stuck in the turban and fastened in its folds.

Orig in Berlin Ethnogr Mus

Plate 88

## CASHMERE

*Upper garment of a member of the upper classes*

The decorations of this coat made of green Cashmere wool are quite similar to that of the garment on last plate. Here too the shoulder seam is pronounced.

Orig in a private coll

Plate 89

## PUNJAB CASHMERE

*Camel wool over garment tshoga*

The Punjab tshoga is reminiscent of the shape of Turkistan garments. It always has a shoulder seam. Plaited silk cords are attached to slit over breast to close garment.

Orig in Berlin Ethnogr Mus

Plate 90

## PUNJAB

### *Man's shirt Cashmere*

It is made of ramie. The opening for neck is Persian in shape  
(cf Pl 82)

*Man's trousers Cashmere* Wide shape

Orig in Berlin Ethnogr Mus

Plate 91

## PUNJAB, CASHMERE

### *Woman's garment Cashmere*

These garments are made of diagonally woven Cashmere wool braided and embroidered

Underclothing — shirts made of shirting but same shape and also embroidered with black threads

Cashmere women as well as men wear rather tight trousers. They are always striped and made of silk or cotton

Origs in Berlin Ethnogr Mus

Plate 92

## INDIA

### *Woman's shirt Benares (?)*

Made of fine light cotton material patterned by the favourite tying and dyeing method. The triangular ornamentation below opening for neck consists of silk embroidery in conjunction with little pieces of red cloth and small round chips of looking glass. The opening for neck has same shape as those in Afghanistan (cf Pl 84)

Orig in a private coll

Plate 93

## INDIA

### *Woman's and girls' dresses*

Child's dress made of shot taffeta and embroidered with red floss silk  
Hyderabad Sindh

Small jacket (tsholi) for Baluchistan women Punjab

Wedding jacket for Hindu country women Punjab

Child's shirt (khurti) shirting Multan

Khurti for festival occasions rough cotton Printed and painted in white water colours. The ornamentation is supposed to imitates a garment drawn over the khurti (cf Pl 12)

Small jacket for country women in Bikaner Rajputana. The material is rough cotton Cotton threads and small chips of looking glass are used for embroidery

Origs in Berlin Ethnogr Mus

Plate 94

## INDIA

Hindu jacket Ancient Mongolian shape light cotton material

Dhoti A cotton cloth selvedge (often coloured) worn by Indians as loin cloth or puttee

Origs in Berlin Ethnogr Mus

Plate 95

INDIA

*Angarkha, Bahawalpur*

The angarkha is the national Indian dress. It is usually made of white muslin to suit the climate. But it is also made of calico silk or woollen material of various colours.

Our plate shows the three parts of which the angarkha consists — In the middle back piece left right front side which is tied over the left front side. Arm pit holes are left open.

Orig in Berlin Ethnogr Mus

Plate 96

INDIA

*Suit Bahawalpur*

The jacket is shaped like a shortened angarkha. The upper corner of the chest flap can be buttoned at side of neck. The wide trousers as well as the jacket are made of ramie and remind one of the straight Persian shape which have a curved piece at the fork. Such garments are much worn in the country extending from Lucknow to Bengal.

Origs in Berlin Ethnogr Mus

Plate 97

INDIA BOMBAY

*Parsee garment*

This garment is a minor shape of the angarkha. The flap fixed to left of neck can be tied to the upper corner on right side of neck. The hip gores are pleated at top like the medieval albs. The super long sleeves are pushed up into a series of small tucks. The garment is made of white shirting and tied by ribbons.

Orig in Berlin Ethnogr Mus

Plate 98

FURTHER INDIA ASSAM

*Mikir man's poncho ( simphong )*

Orig in Berlin Ethnogr Mus

Plate 99

FURTHER INDIA BURMA

*Khasi woman's upper-garment poncho shape ( simphongshad' )*

This dress is of red cloth. Ornamentation is made of pieces of cloth sewn to the garment. Silk cord is sewn on to complete the decoration which is in the Perso Indian style. Attached to the lower hem of the dress are long fringes made of silk cord.

Orig in Berlin Ethnogr Mus

Plate 100

## FURTHER INDIA, BURMA

*Man's short jacket ( eng kji' , eng tshi' )*

The upper part of jacket is made of white shiny calico. It is thickly wadded and quilted. Front flap is buttoned underneath. A lap is attached to the lining for this purpose.

The other jacket is of fine cotton material lined with coarse stuff. This jacket is also quilted but is provided with an ornamental embroidered edging for which yellow yarn is used.

Origs in Berlin Ethnogr Mus

Plate 101

## FURTHER INDIA

*Woman's jacket ( eng gji ), light cotton material Burma  
Petticoat ( man coe ) Tonking*

The garment is of strong cotton material dyed blue and decorated with embroidery as well as pompons and tassels attached to strings of glass beads.

Orig in Berlin Ethnogr Mus Dr Stonner Coll

Plate 102

## TIBET

*Man's garment of diagonally woven felted brown woollen stuff,  
Orig in Berlin Ethnogr Mus*

Plate 103

## TIBET

*Jacket of a Lepsha man from Darjiling*

The sleeveless jacket is made of felted woollen material and lined with linen. The cut is characteristic of the Mongolian form. The leglets are made of blue linen and are fastened to the hip belt in the ancient Persian manner (cf Pl 28)

Origs in Berlin Ethnogr Mus

Plate 104

## TIBET

*Lamaesque monk's garment*

It is made of rough diagonally woven wool. The cap is of woollen fabric and lined with cotton.

Origs in Berlin Ethnogr Mus

Plate 105

## TIBET

*Lamaesque dancing cloak*

This garment is made of yellow satin decorated in the Chinese manner and lined with ramie. The sleeves ornamented with strips of silk damask and lined with red calico. The 108 cm broad insertions at bottom of sides are likewise calico. They are folded and tucked up.

Orig in Berlin Ethnogr Mus

Plate 106

## TIBET AND S W ASIATIC STEPPES

### *Shoulder collars*

These are made of Chinese brocade and lined with ramie. They are worn over the Lamaesque ceremonial costume. The one on right is a satin kalmuk priest's shoulder collar and is slit in front. It is worn over the gown of office.

Orig in Berlin Ethnogr Mus and in the Stavroj of Mus

Plate 107

## TURKESTAN

### *State coat Bokhara officer's magnificent chalat*

This costume is made of velvet and lined with so called Andijan silk. On upper part rosettes of silver thread are embroidered. The hem edging is of yellow velvet. Across breast part gold braid to which decorations are attached.

Orig in Berlin Ethnogr Mus

Plate 108

## TURKESTAN

### *Sari silk overcoat lined with ramie Tashkent*

This garment is edged along hems — as is the case with all chalats — with silk figured braid. The Turkestan garment is called tshipan. The term chalat is used more in the sense of a gown of honour.

Orig in a private coll

Plate 109

## TURKESTAN

### *Man's under garment*

Wadded calico lined and lightly quilted and made of soft patterned watered silk. The nearer garments are corded at waist the upper ones can be tied over chest.

Orig in Berlin Ethnogr Mus

Plate 110

## TURKESTAN

### *Sari shirt and trousers Bokhara*

Both garments are made of strong ramie. Opening for neck and pocket edge are often hemmed with coloured trimming. Note the original cut of the seat piece. These garments are often made of rough cotton material with narrow blue and red stripes.

Orig in Berlin Ethnogr Mus

Plate 111

## TURKESTAN, BOKHARA

### *Woman's trousers ("tar adras")*

These are made of half silk and are mouréd.

### *Riding breeches (tshlm)*

Yellow silk embroidered sheep skin breeches. The lower part trimmed with fur and lined with calico.

Orig in Berlin Ethnogr Mus

Plate 112

## TURKESTAN.

### *Woman's overcoat*

Red velvet embroidered with silver thread. The lining is usually Andidjan silk. The side pieces of women's garments are pleated over the hips onto the sleeves.

Orig in Berlin Ethnogr Mus

Plate 113

## TURKESTAN

### *Chemise, Bokhara*

Watered Andidjan silk

Orig in Berlin Ethnogr Mus

Plate 114

## TURKESTAN, SAMARCAND

### *Chemise*

Very light soft silk. The patterns are produced by a series of dyeing and stopping, or tying.

Orig in a private coll

Plate 115

## TURKESTAN

### *Chemise*

Bi coloured strips sewn together. The strips are made of so called Hissarish silk. They are 32 cm wide and made of coarse light red and violet shot half silk.

Orig in Berlin Ethnogr Mus

Plates 116 and 117

## TURKESTAN, BOKHARA.

### *Woman's walking cloak ("tarantshi alatsha")*

Front and back view. The cloak consists of strong finished striped cotton material, and is lined with flowered calico. A coloured strip of cotton cloth is sewn onto inner edge of cloak. The seams are trimmed with silk edgings. The opening for neck is worn on the head. The super long decorative sleeves hang loosely down the back, and are only joined at the ends. A stiff veil ('tashapant') made of woven horsehair covers the face of Sart women when out of doors.

Origs in Berlin Ethnogr Mus

Plate 118

## CHINESE TURKESTAN, YARKAND OR KHOTAN

### *Wadded overcoat, "tshapán"*

Made of 19 cm wide half silk known as 'maceru'. The lining is coarse cotton dyed blue, so called "eastern stuff". The garment is done up in the Turco Mongolian manner by means of cords with loops and brass buttons. The high collar is trimmed with black cord.

Orig in Berlin Ethnogr Mus

Plate 119

## CHINESE TURKESTAN, YARKAND

*Woman's walking dress ("kham tshapan")*

This black dress, with its green hem, is made of strong shiny calico  
The lining is of rough blue cotton The galloons on bodice are made of  
silk braid

Orig in Berlin Ethnogr Mus

Plate 120

## CHINESE TURKESTAN, KUTCHA

*Woman's garment*

Light cotton, damask like interwoven with light silk in Chinese patterns The embroidery is red and green silk adapted to Persian style The galloons around collar and front opening are cut out of Persian brocade.

Orig in Berlin Ethnogr Mus

Plate 121

## CHINESE TURKESTAN, KUTCHA

*Undergarment for women*

Chinese silk with coloured embroidery in the Chinese style The opening for neck can be done up on each side by strings (cf Pl 28)

Orig in Berlin Ethnogr Mus

Plate 122

## CHINESE TURKESTAN

*Dzungarian woman's over garment*

Satin with silk lining embroidered in the Chinese style, but also provided with slightly curved cord decoration as is customary with Turkish peoples Seam at back

Orig in Berlin Ethnogr Mus

Plate 123

## CHINA

*Man's coat ('ha ol')*

Unlined silk, narrow sleeves, closed under right arm

*Sleeveless jacket for men*

Black tulle like and ornamented material which permits the light blue linen to show through the texture All Chinese garments have a seam in the middle of the front and back pieces

*Man's summer hat*

Origs Tilke Coll

Plate 124

## CHINA

*Over jacket worn by women of the upper classes*

Silk with interwoven tapestry like patterns Trimmings of gold fabric Round collar, and breast flap Lining apple green silk

Orig in E Fritsche's China goods store, Wilhelm Str Berlin

## CHINA

*Sleeveless jacket*

Closed vertically in front in Turco Mongolian style blue cotton stuff  
 The circular piece of material with lettering is made of varnished shirting  
 These jackets are worn by officials and military persons

*Men's trousers*

Black strong silk with cotton waist belt

*Men's caps*

Black satin

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## JAPAN

*Kimono, Coat for men*

Patterned half silk with soft silk lining The kimono is worn with  
 a belt Vertical seam down middle of back

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## JAPAN

*Man's over jacket ( haori )*

Slightly wadded Half silk, checked pattern, silk crape lining The  
 garment is fastened round the body with plaited silk cords The sleeves  
 are used as pockets Back seam

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## JAPAN, SAGHALIEN

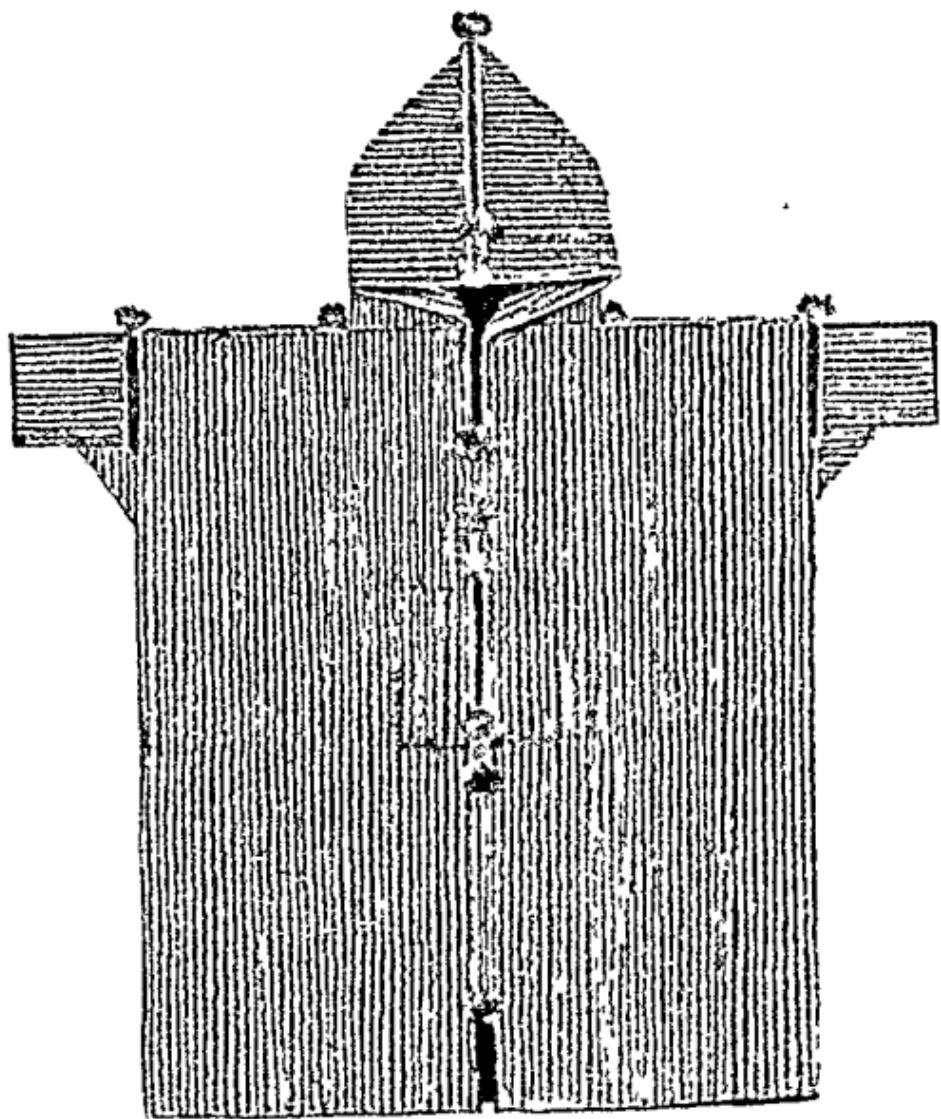
*Aino man's dress ( atooshi )*

Made of the bark of the atooshi tree cut into thin strips, and woven  
 to dress material on a primitive loom

Trimming — strips of coarse cotton stuff interwoven with ornamental  
 thread lines

The front part of garment is shown on plate, and the back part of  
 another one "Note line middle seam in back"

Orig in Berlin Ethnogr Mus



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## JAPAN SAGHALIEN

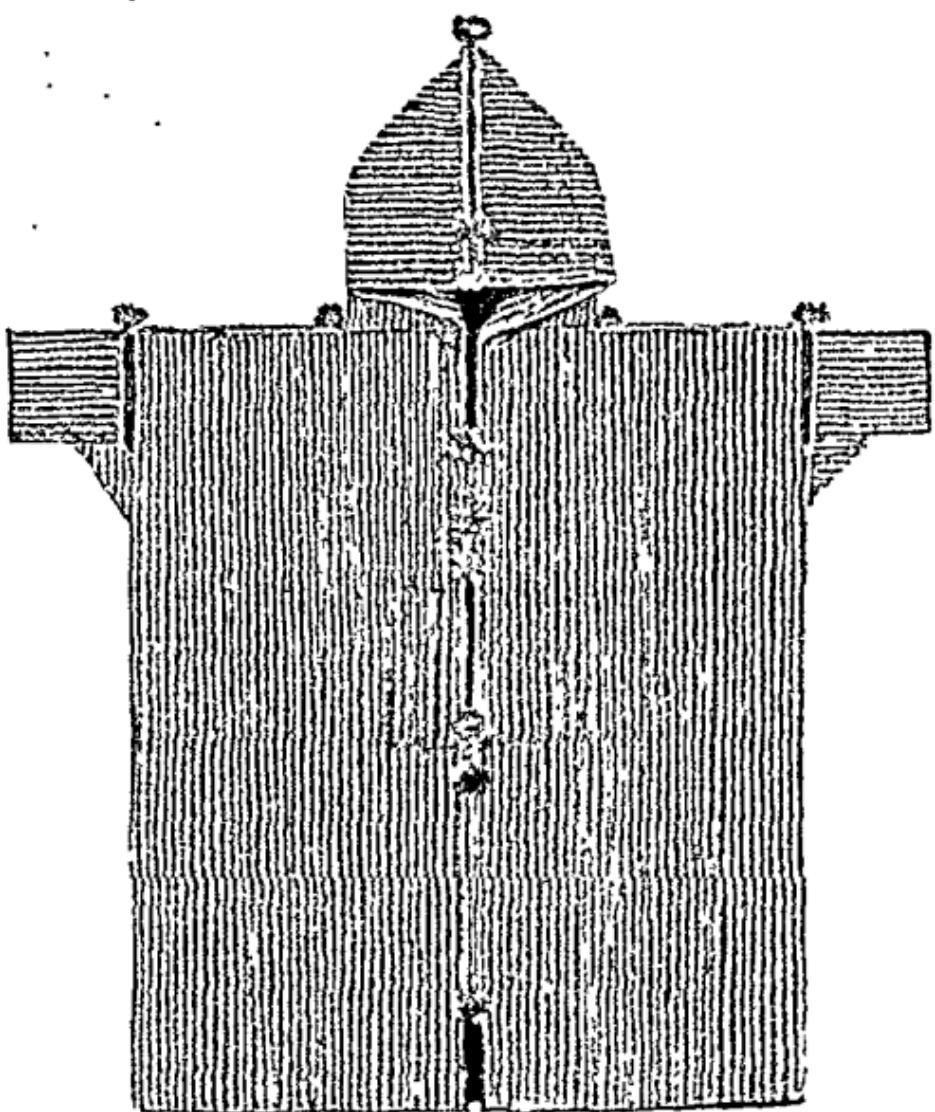
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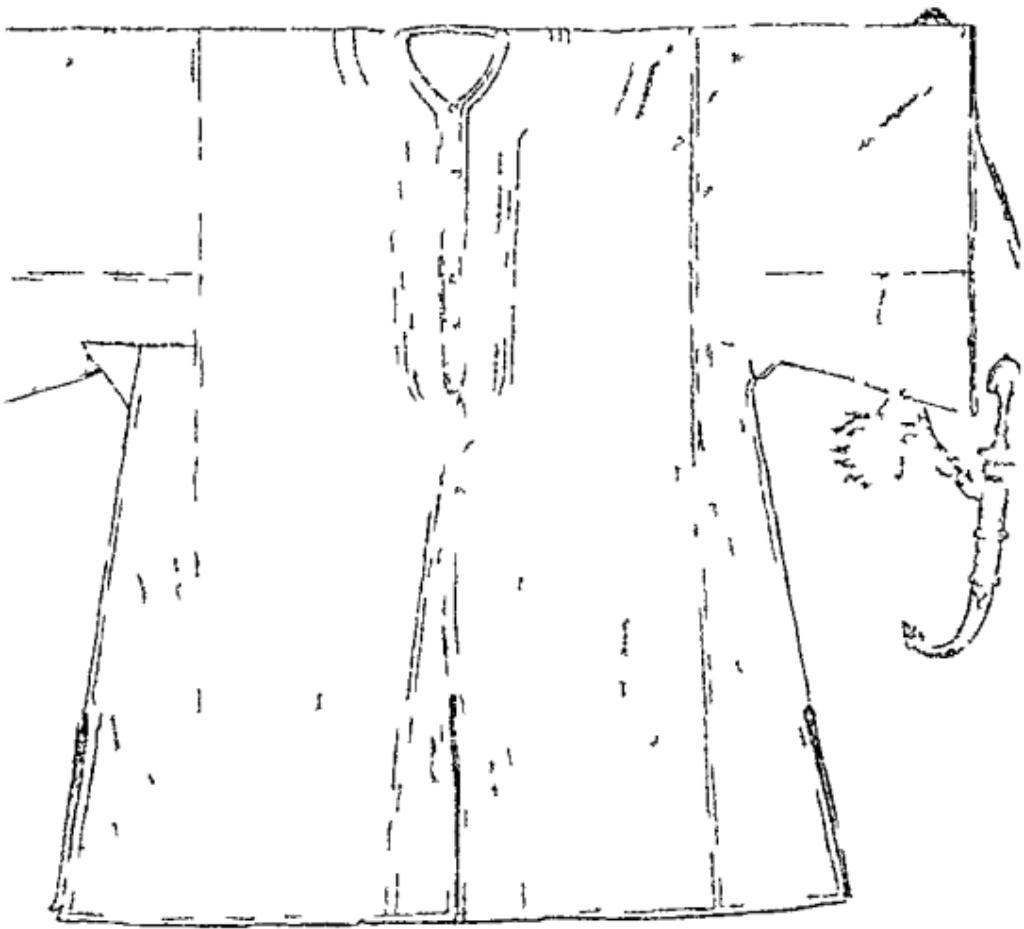
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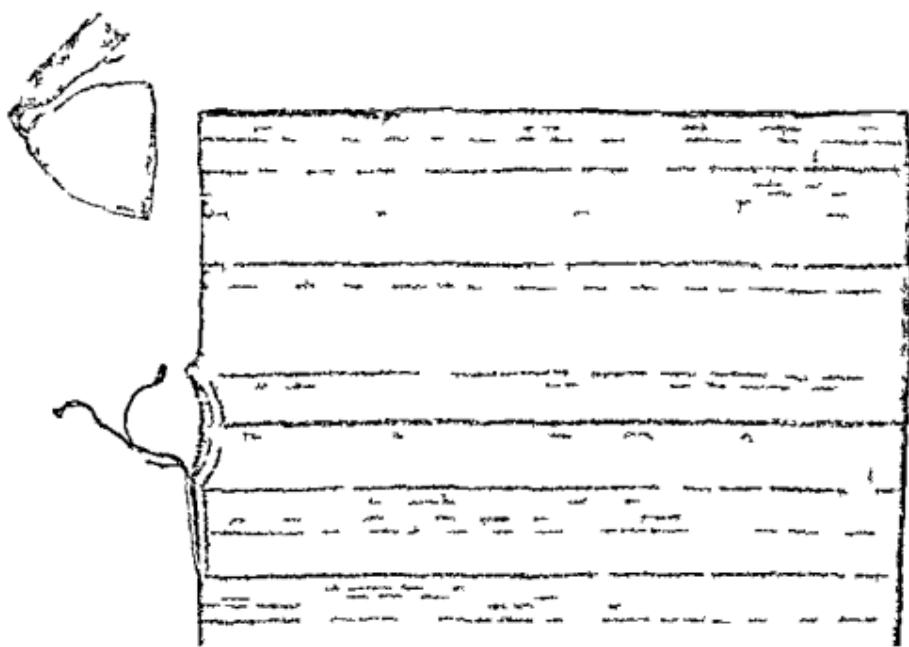
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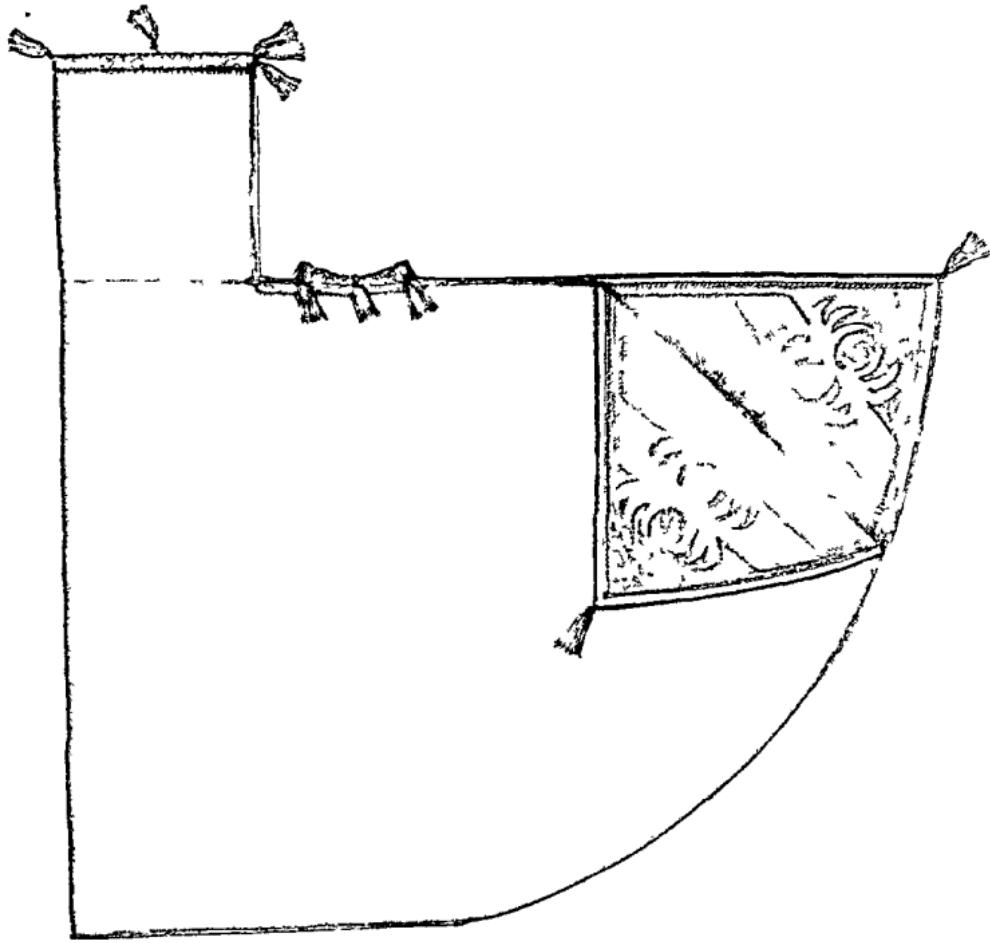
The front part of garment is shown on plate and the back part of  
 another view Note fine middle seam in back

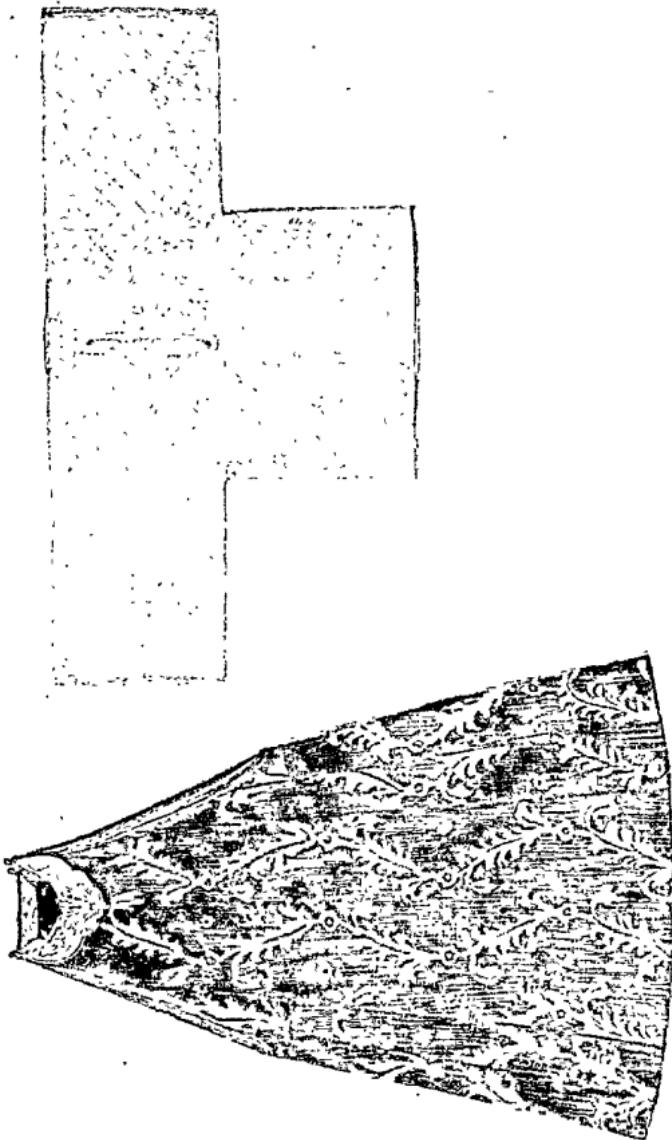
Orig in Berlin Ethnogr Mus

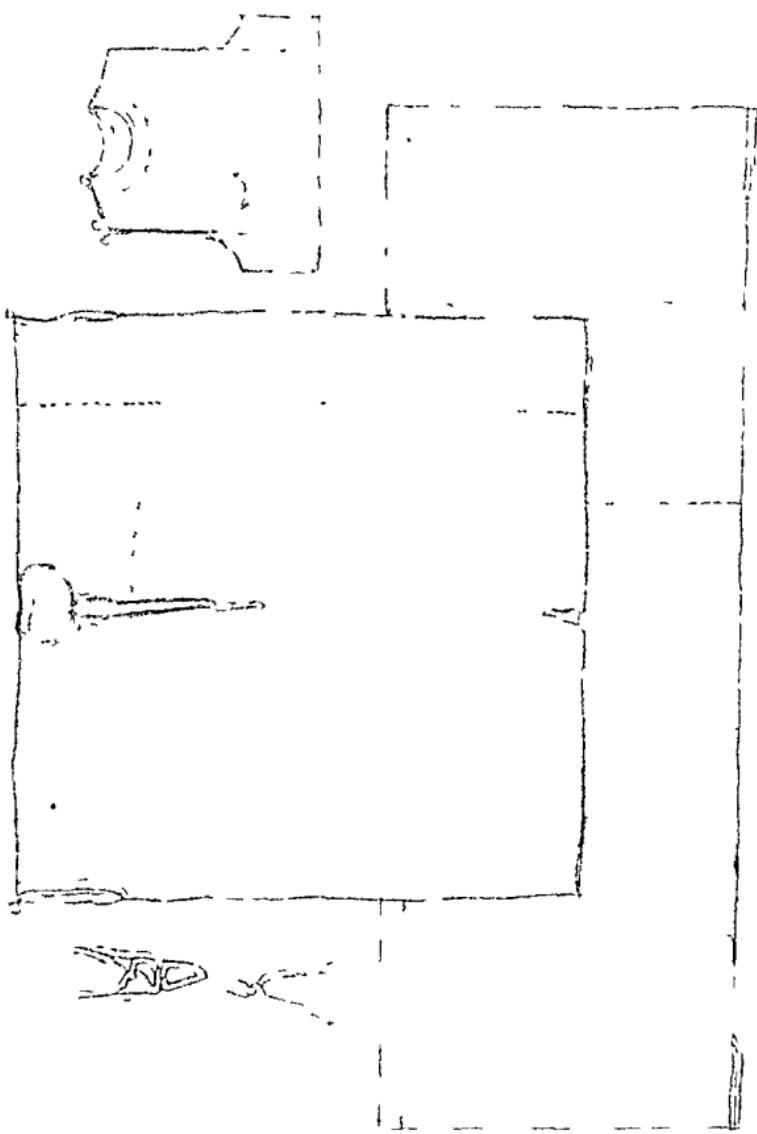


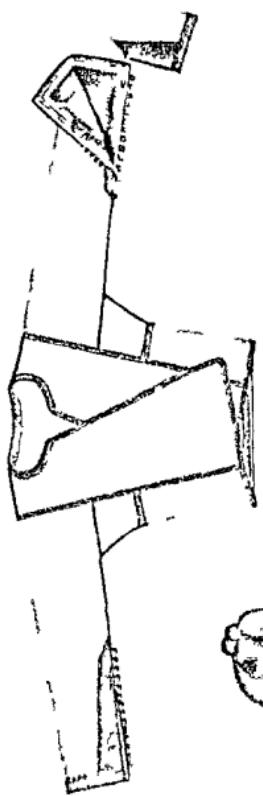
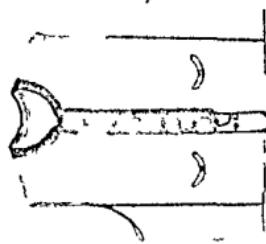
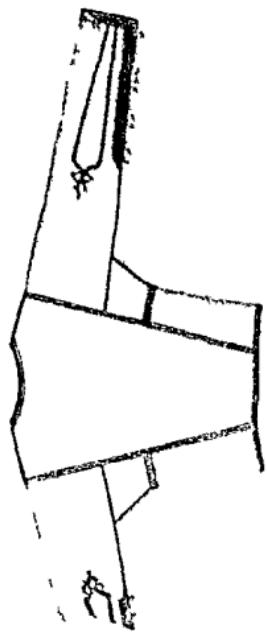


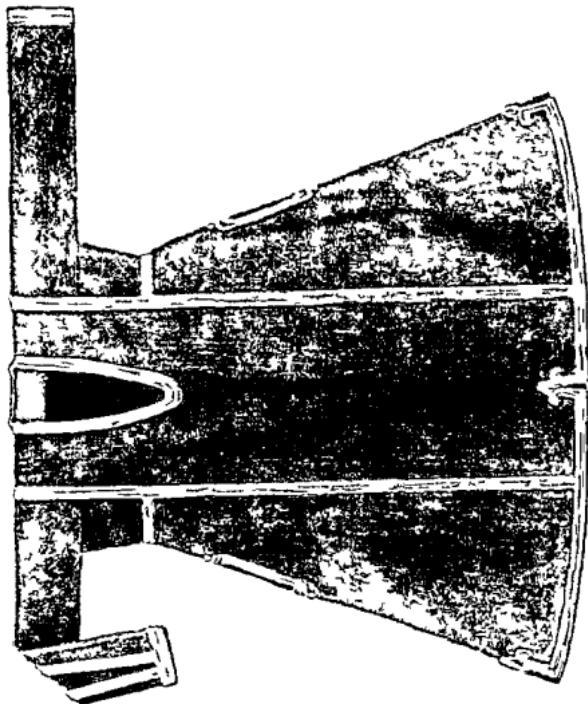
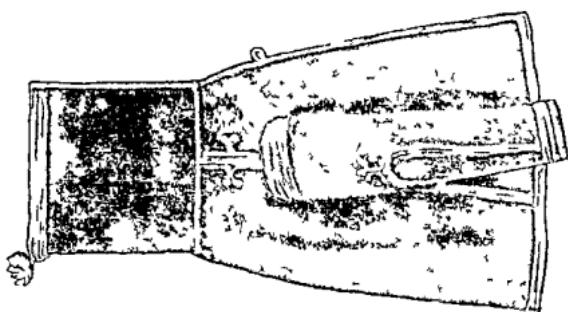


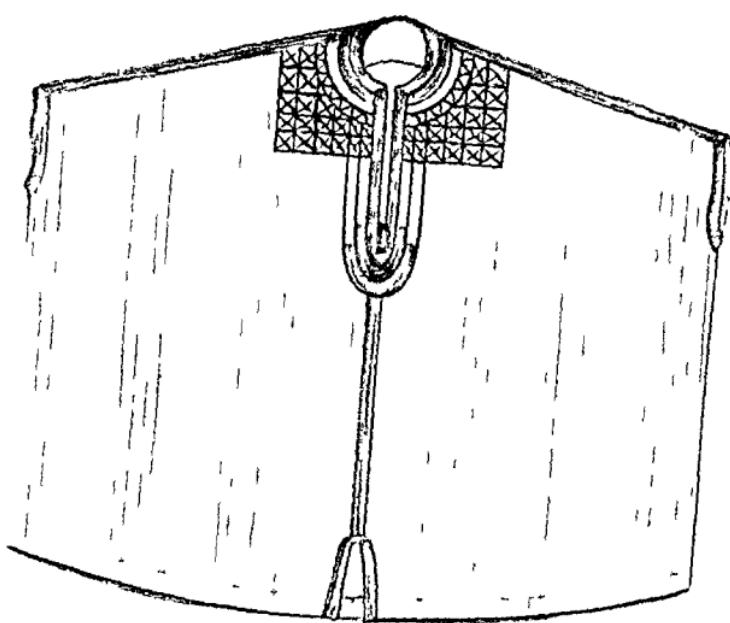


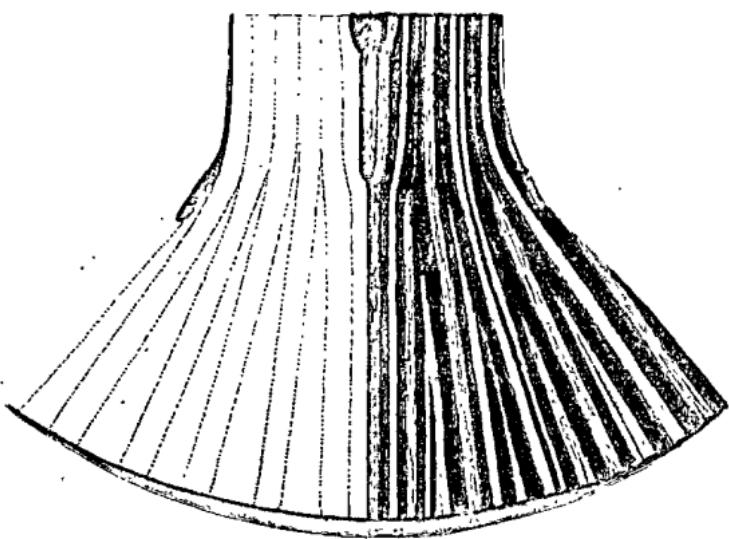


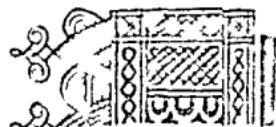
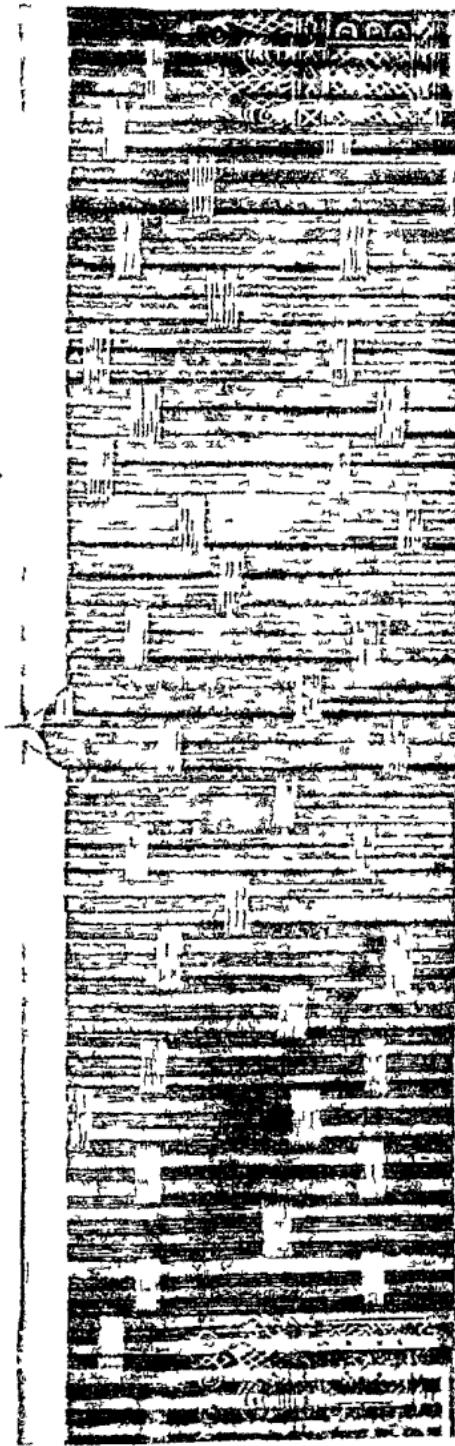


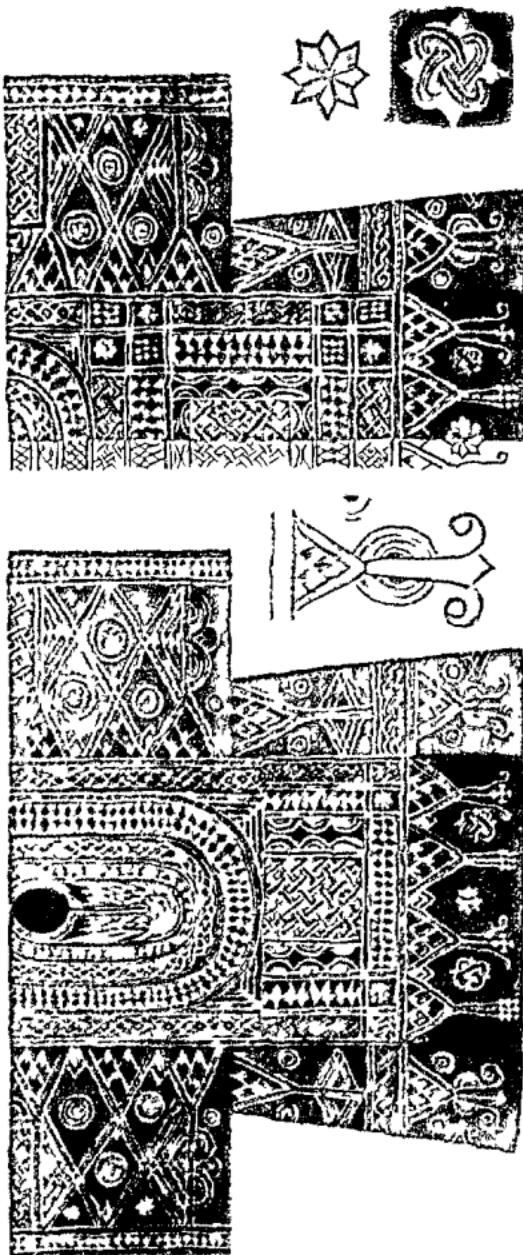


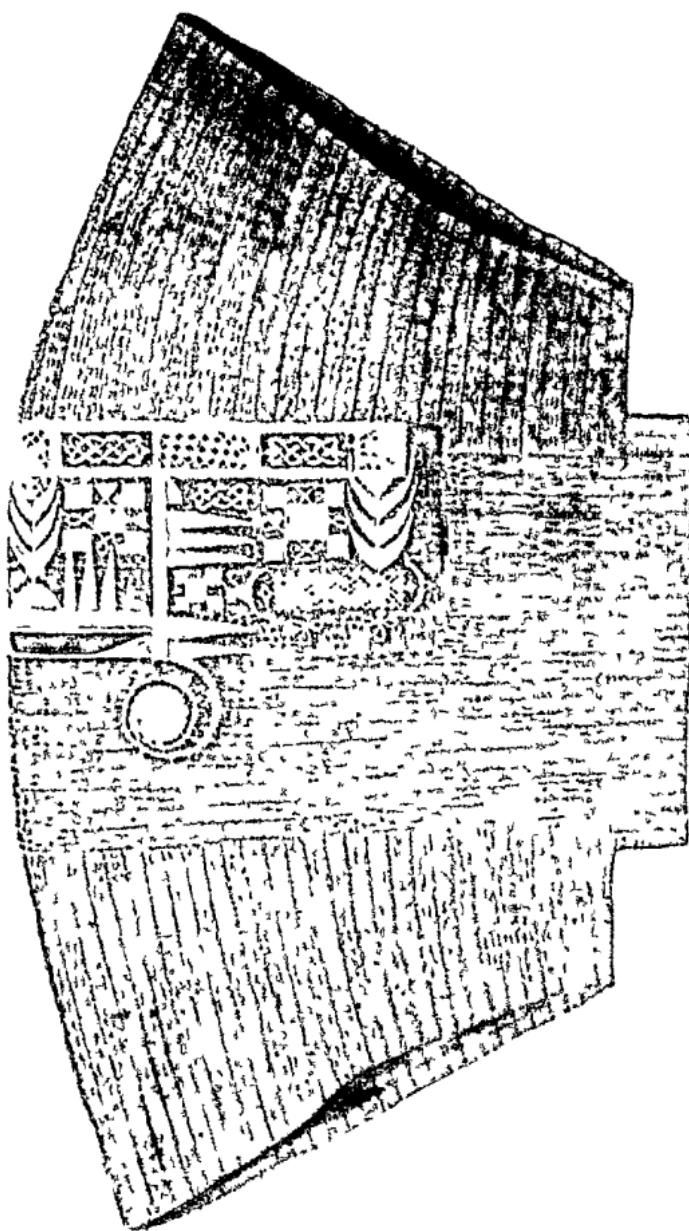


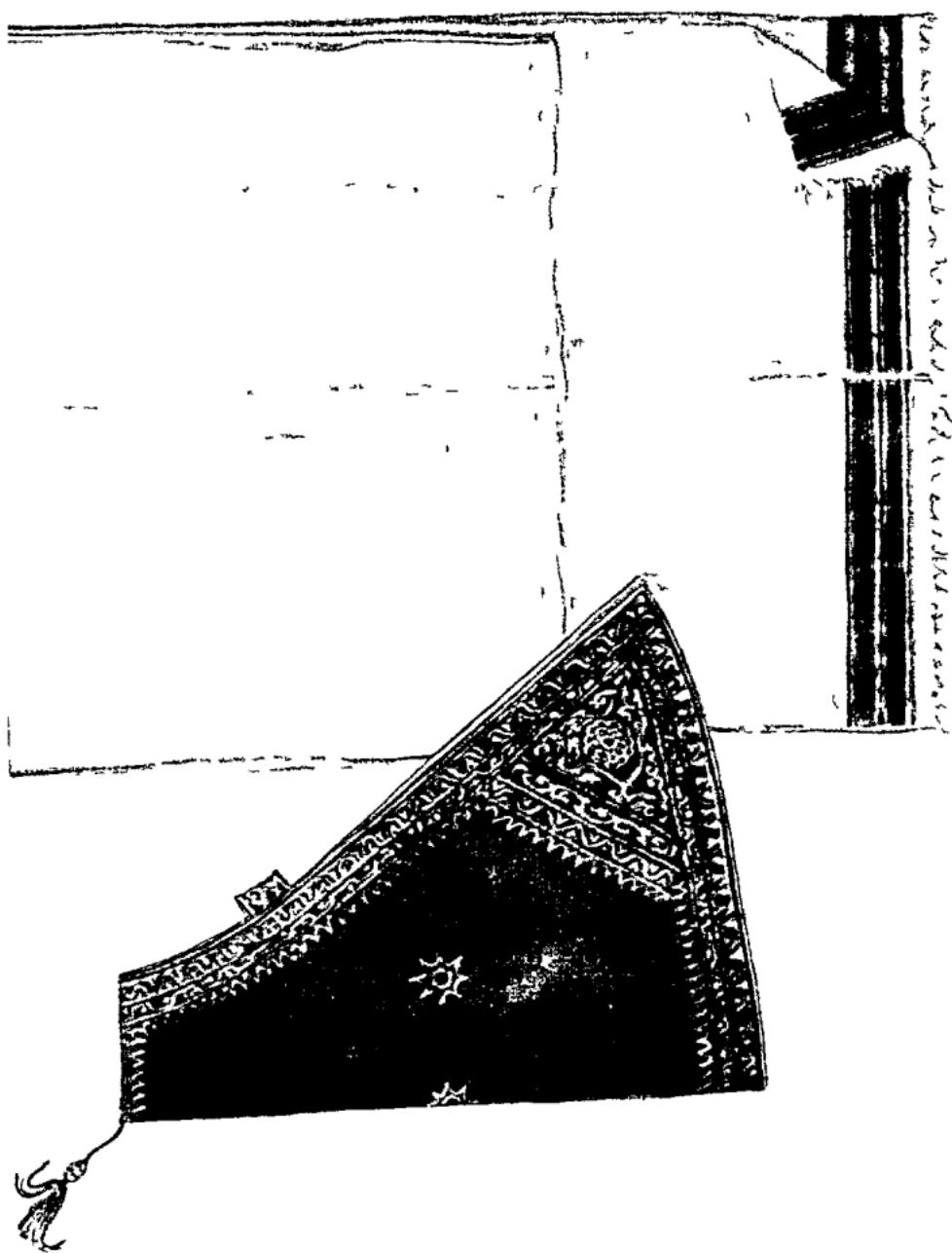


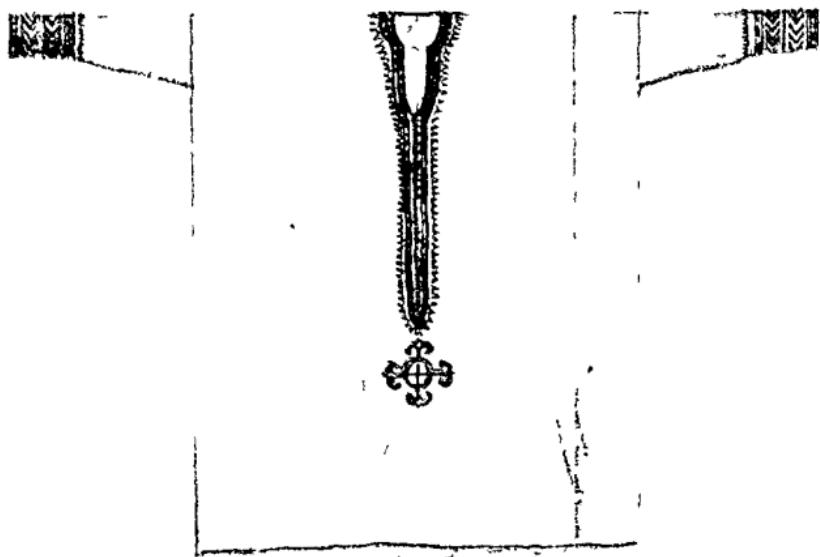


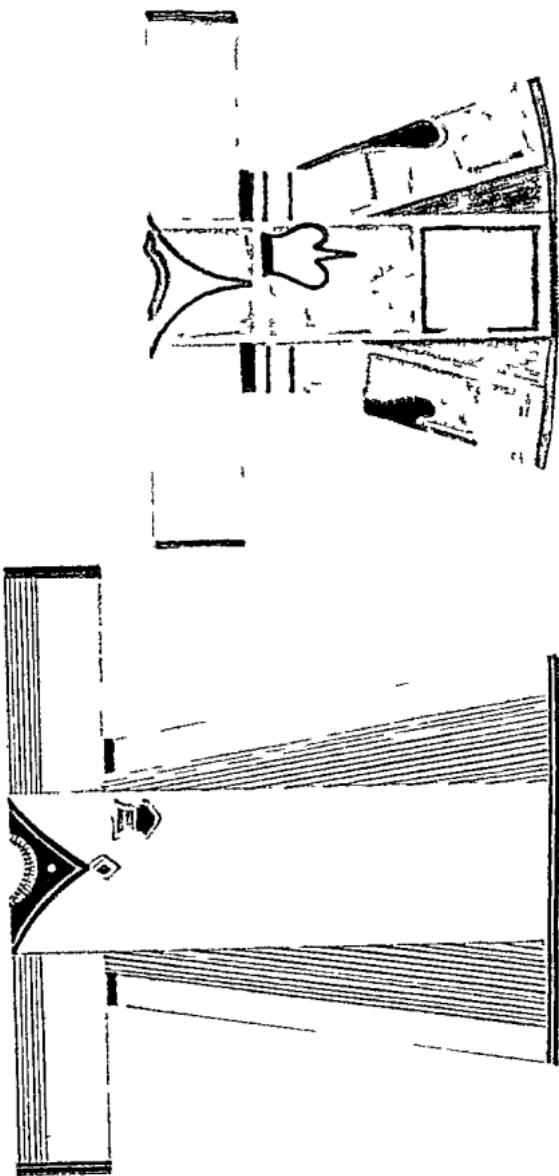


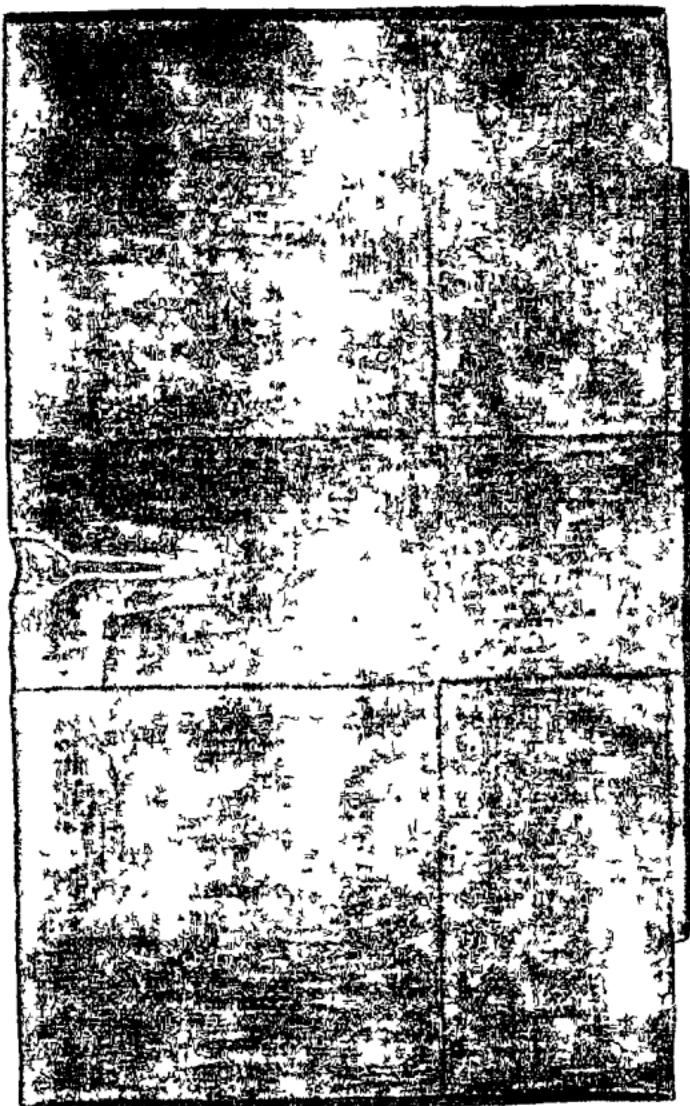


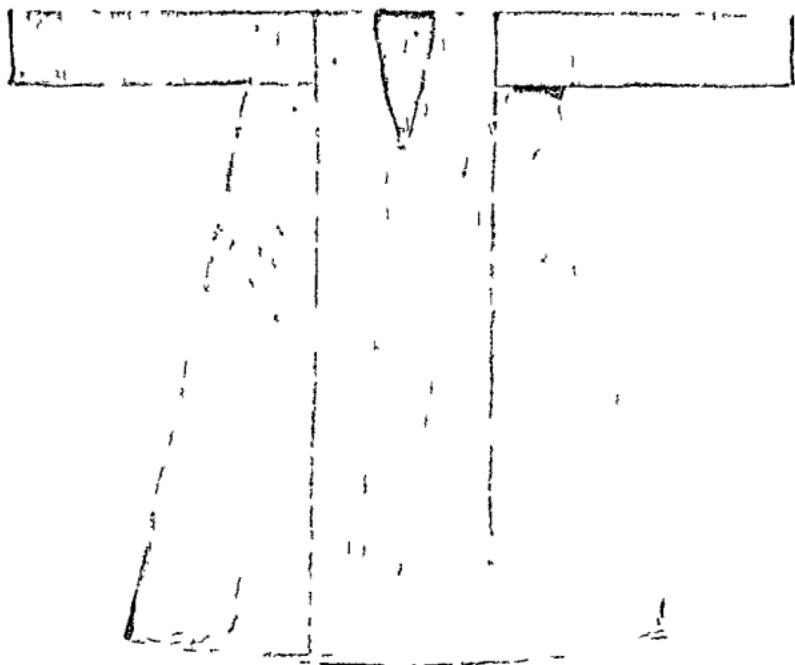


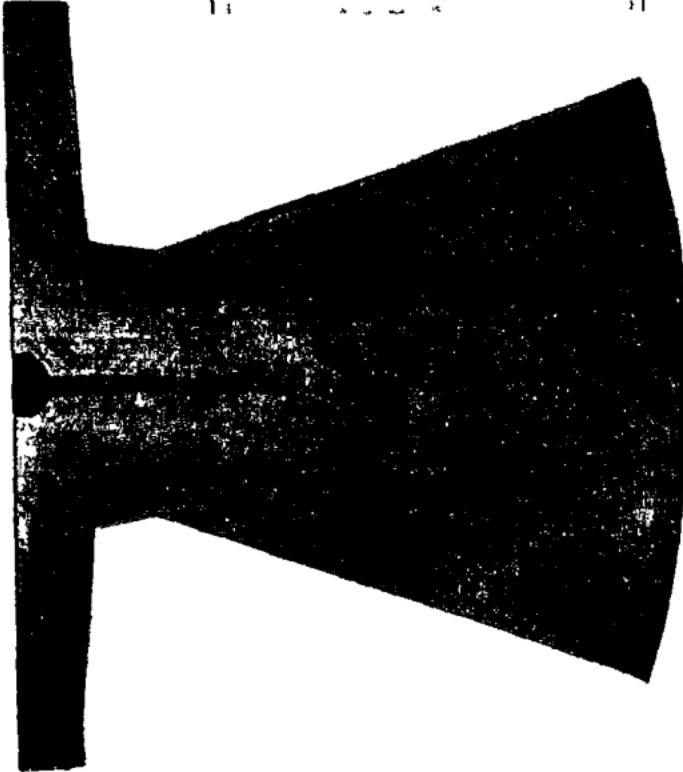
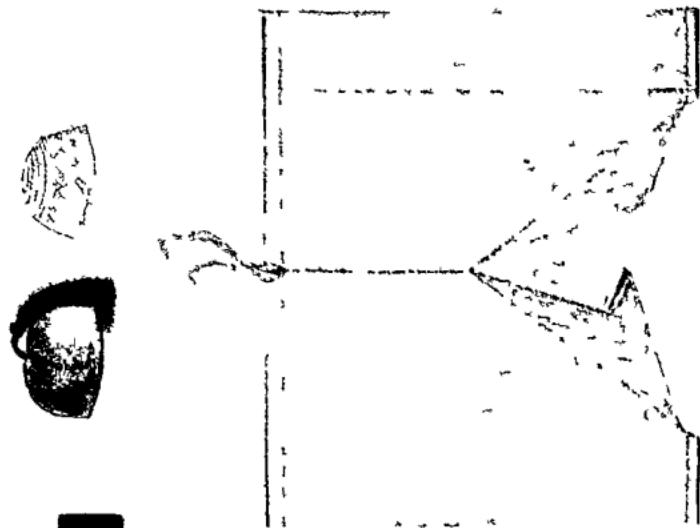


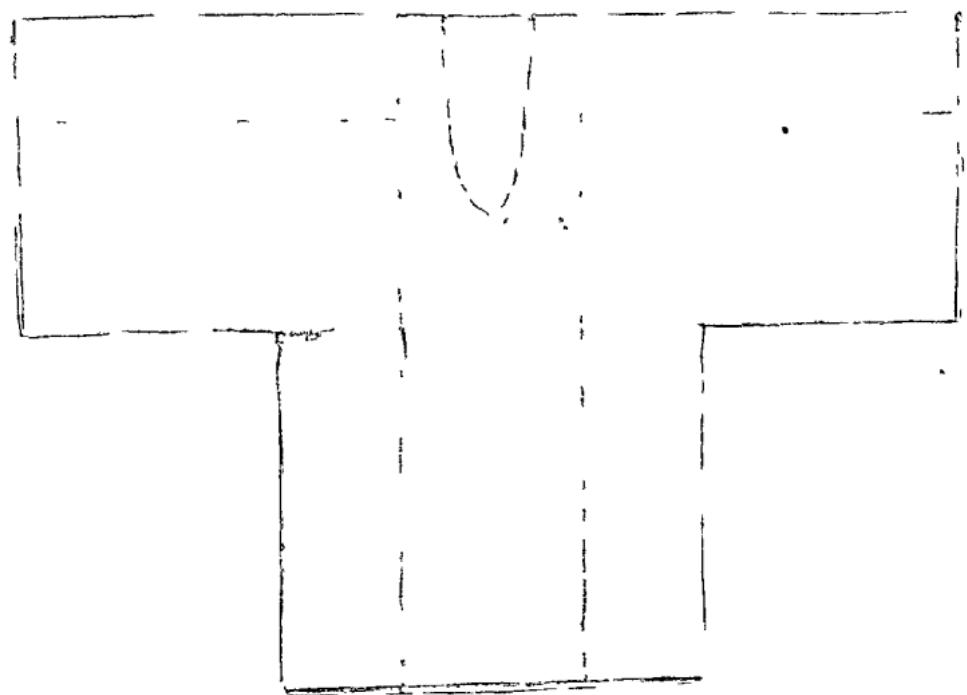


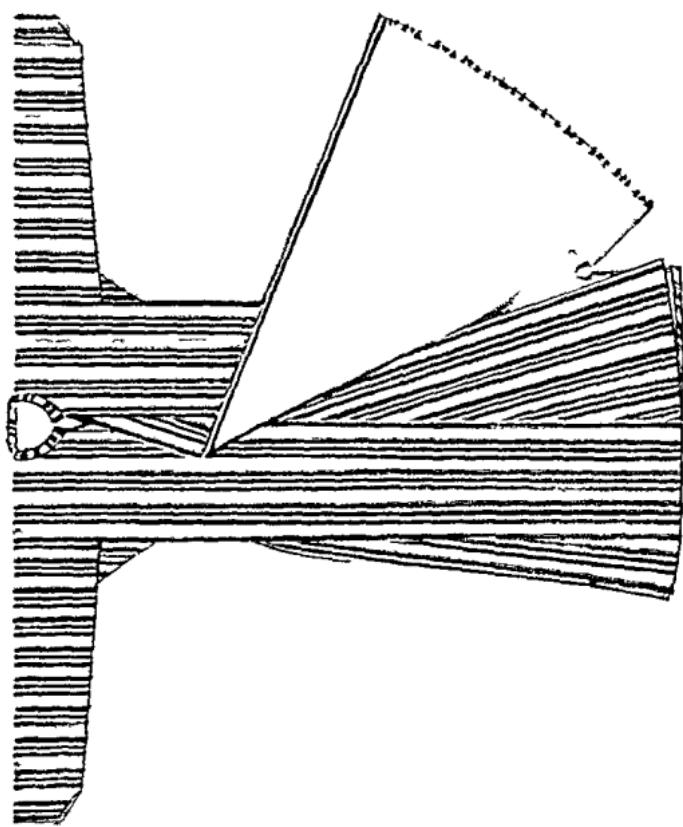
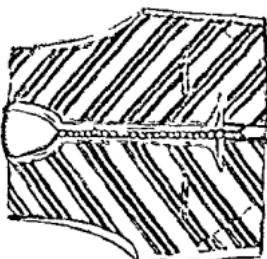




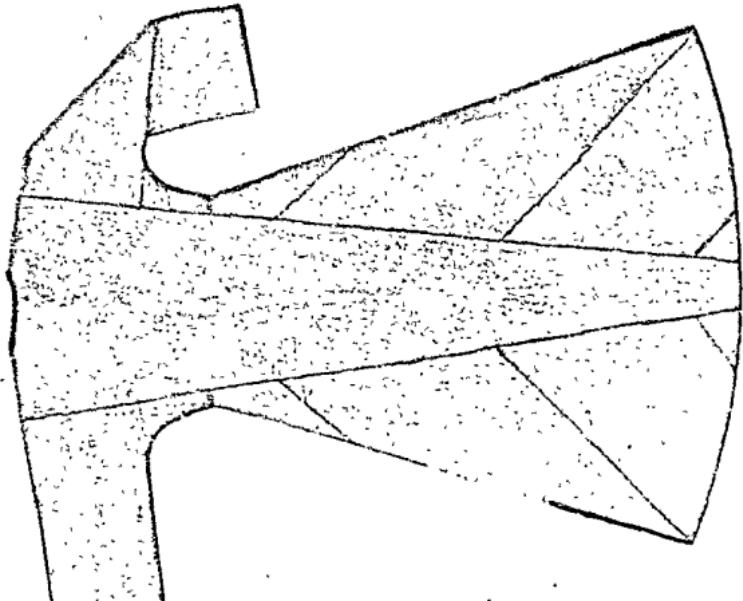
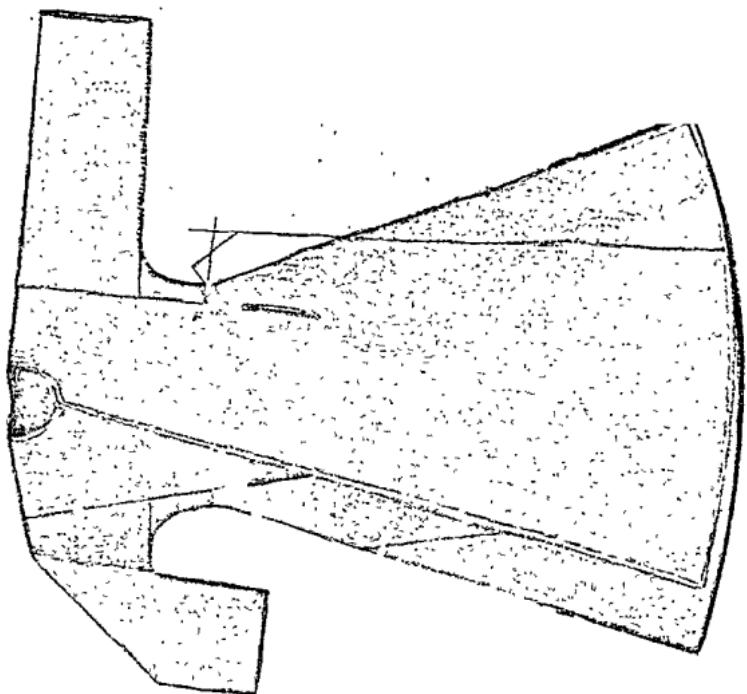


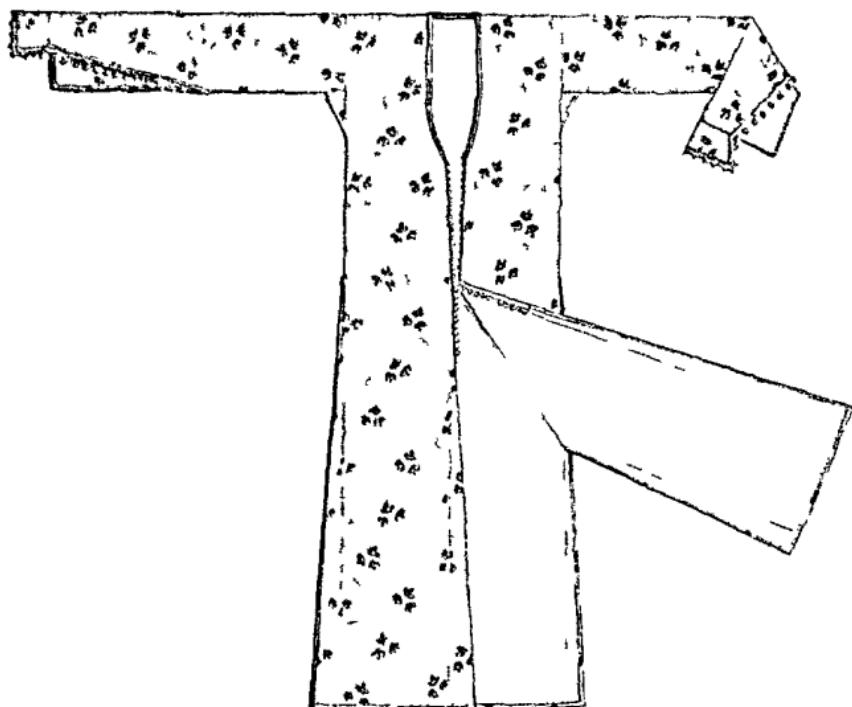


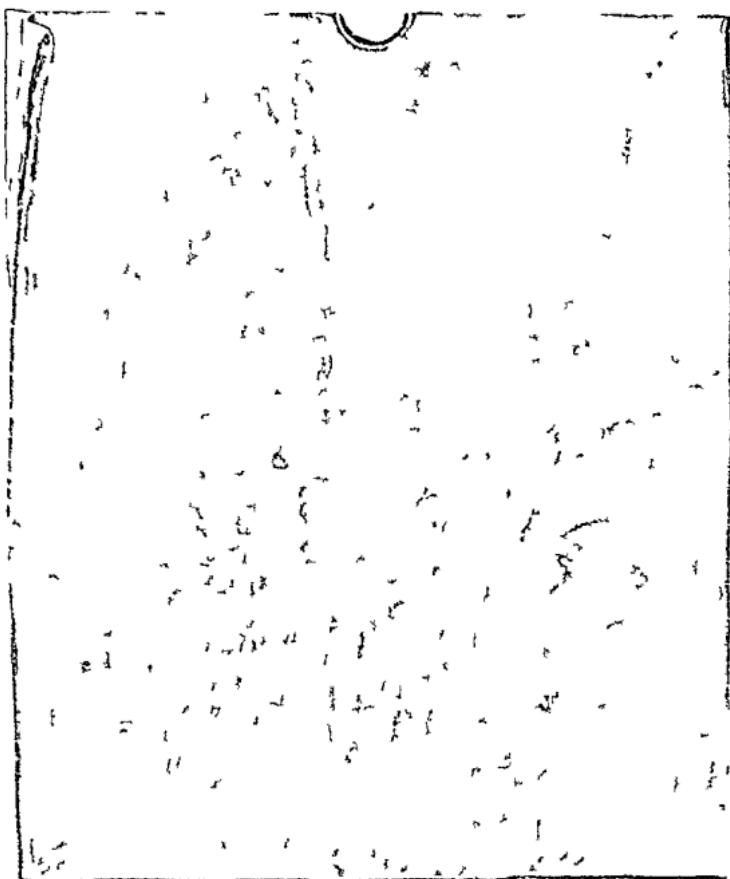


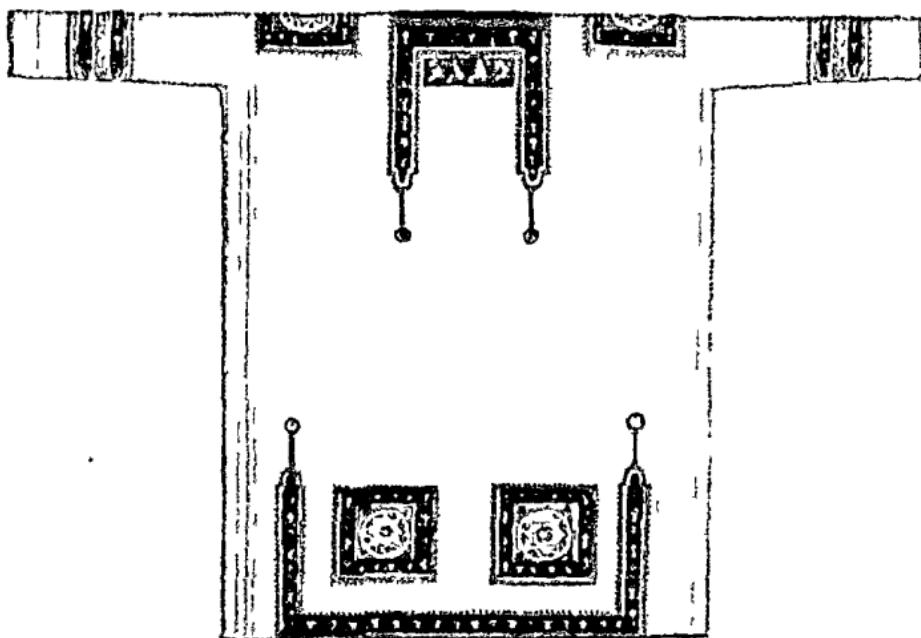


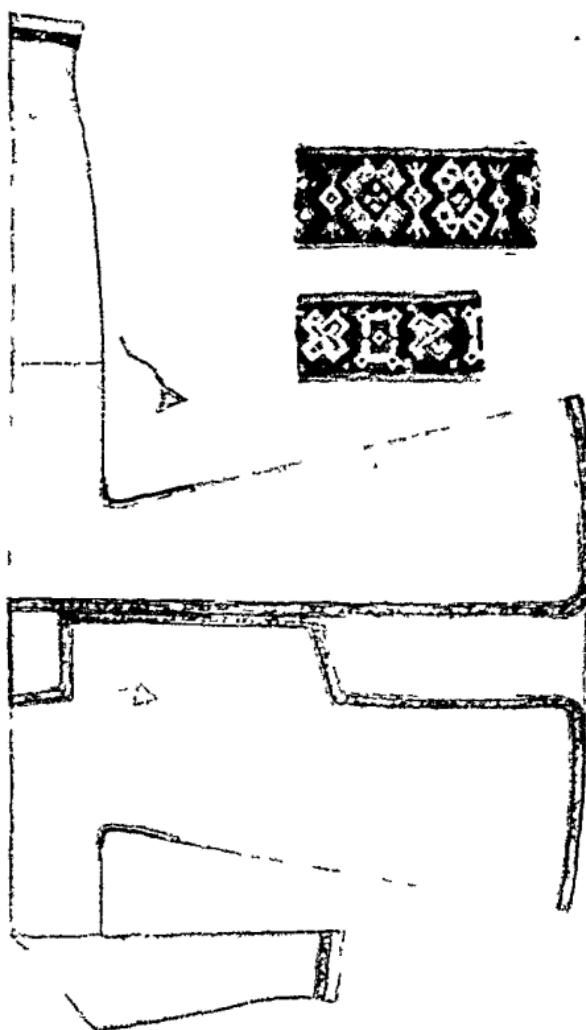


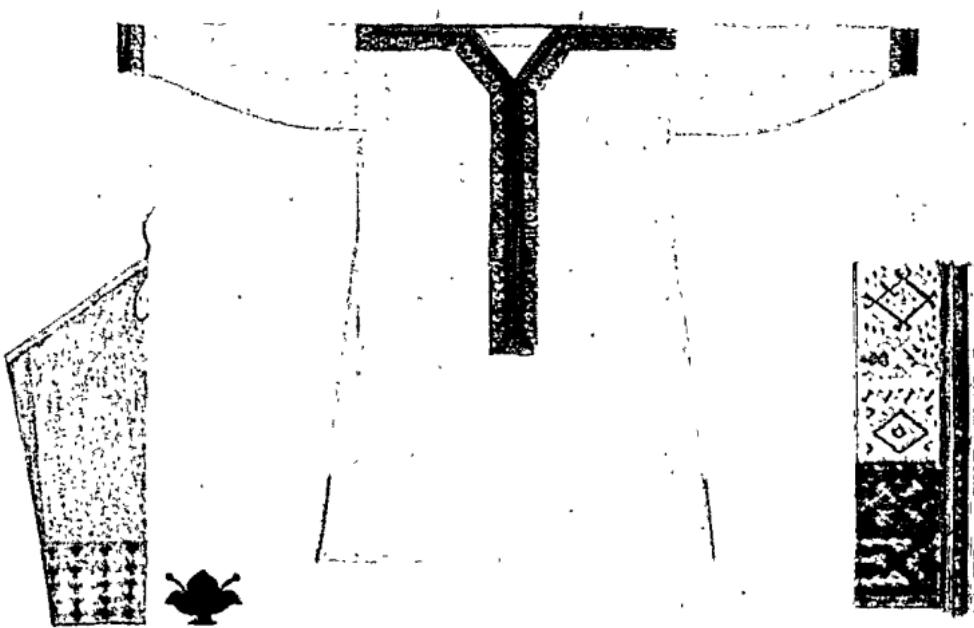


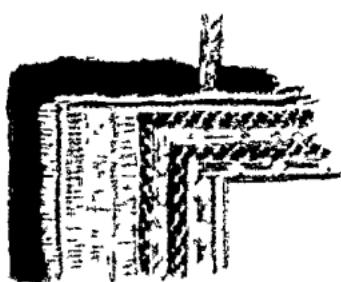
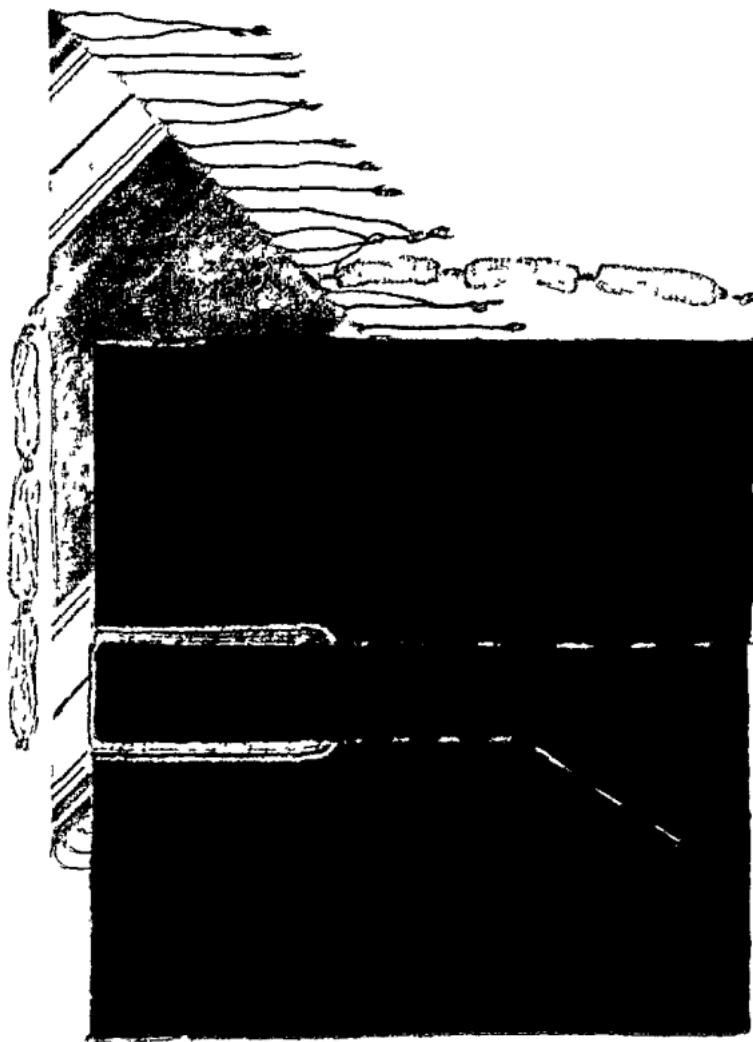




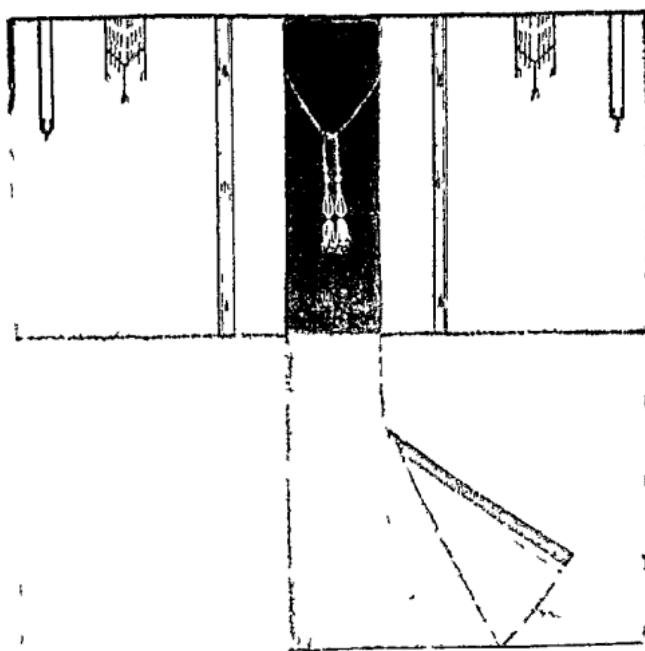


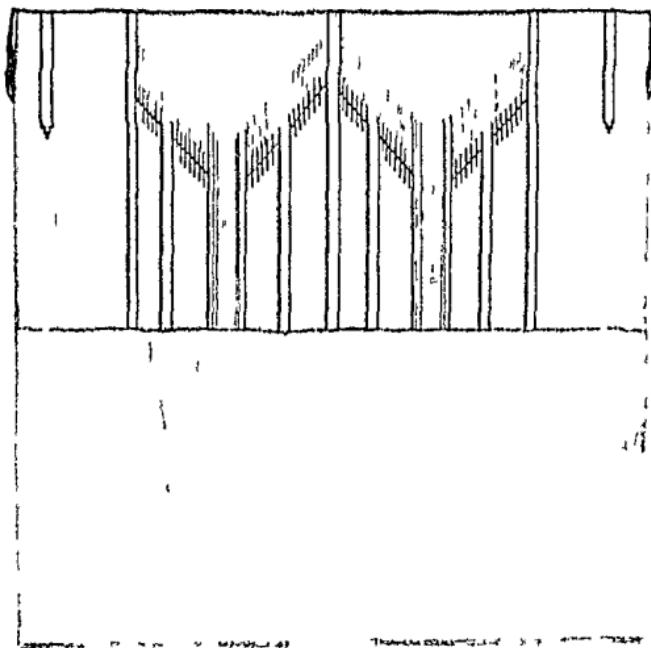


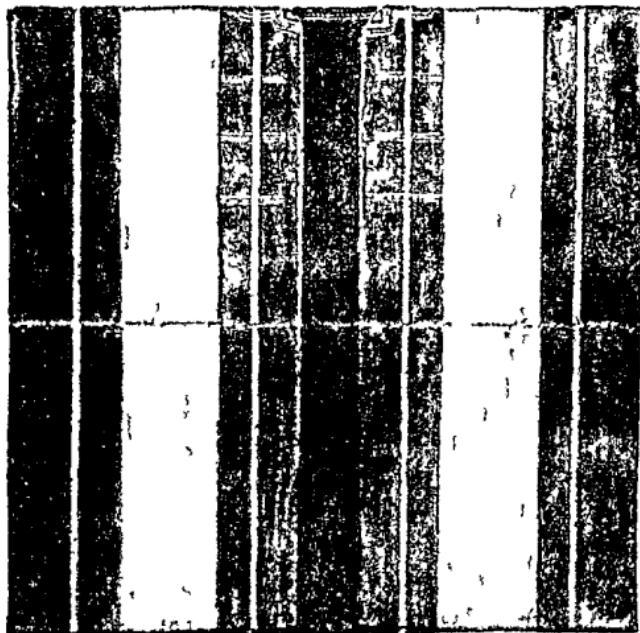


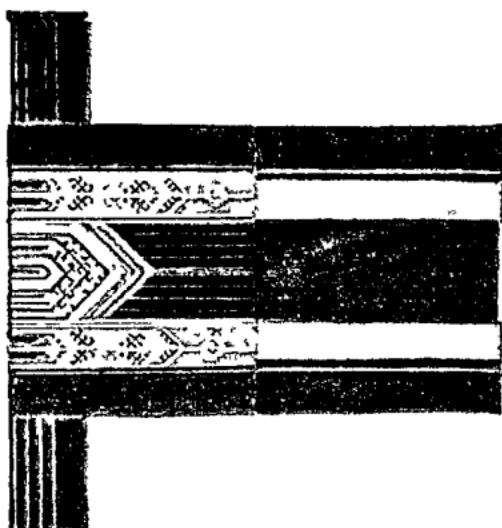
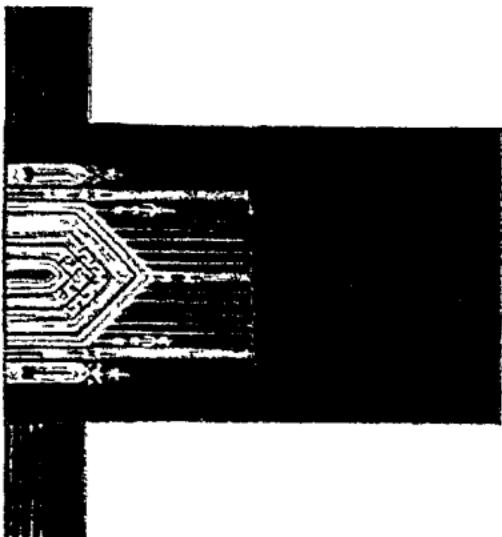


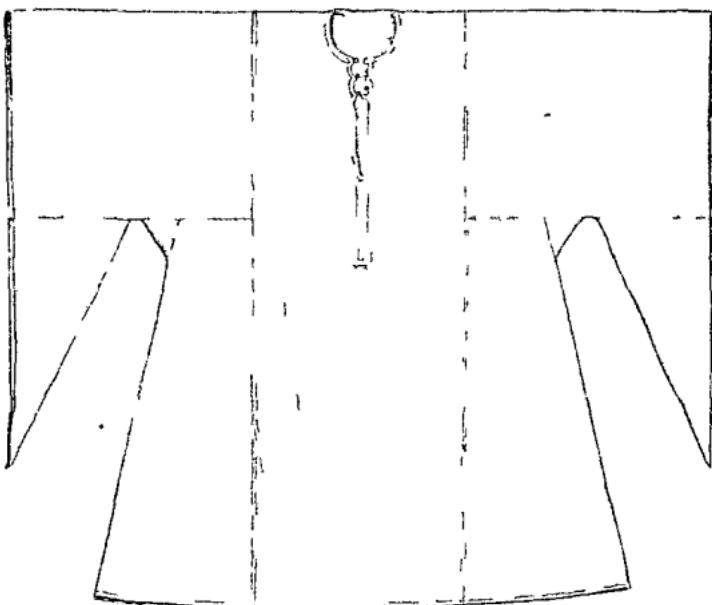




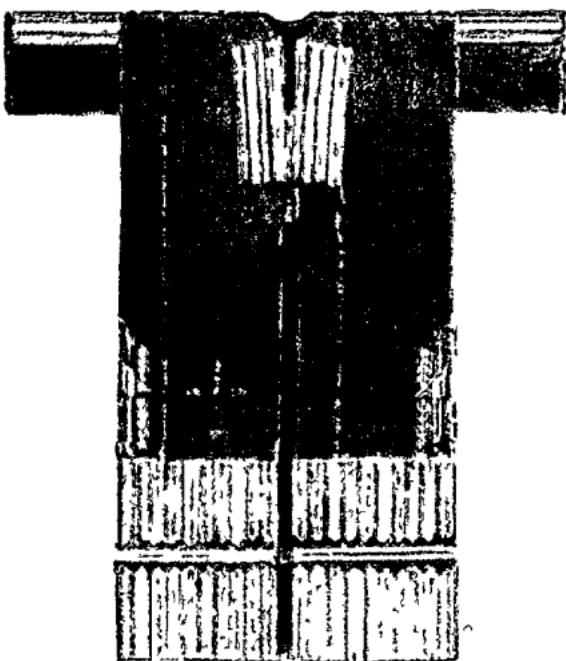


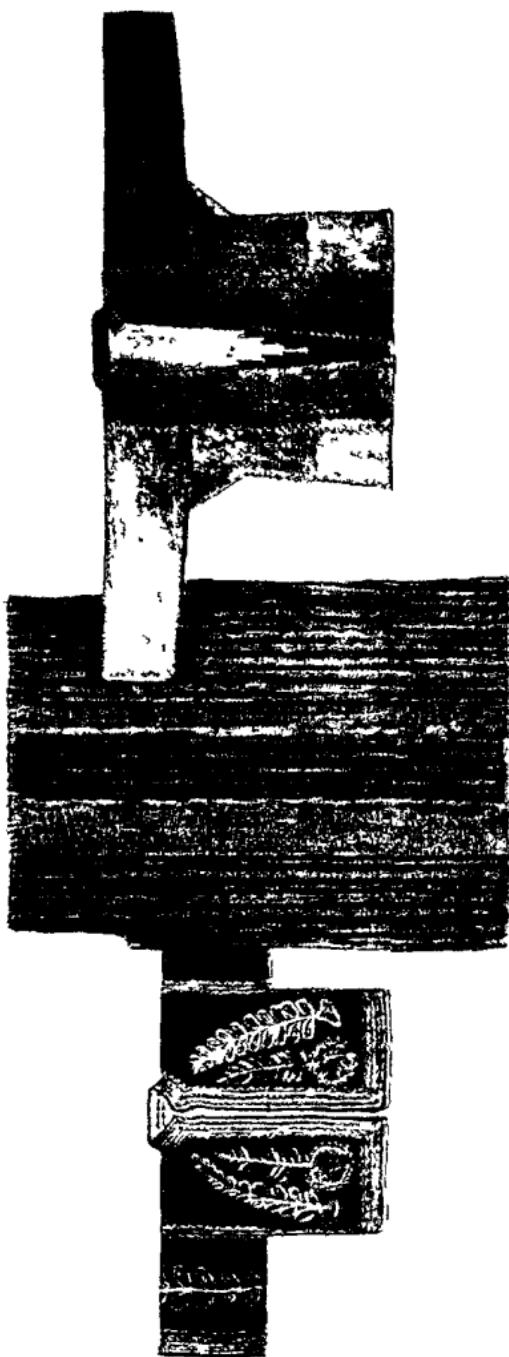


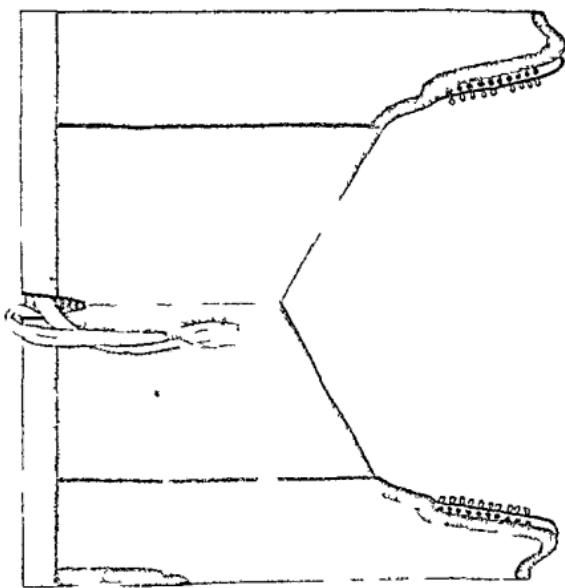
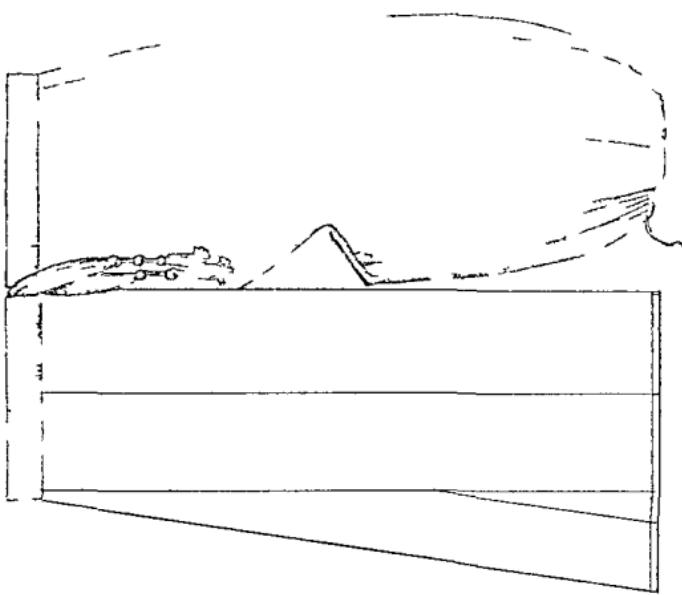


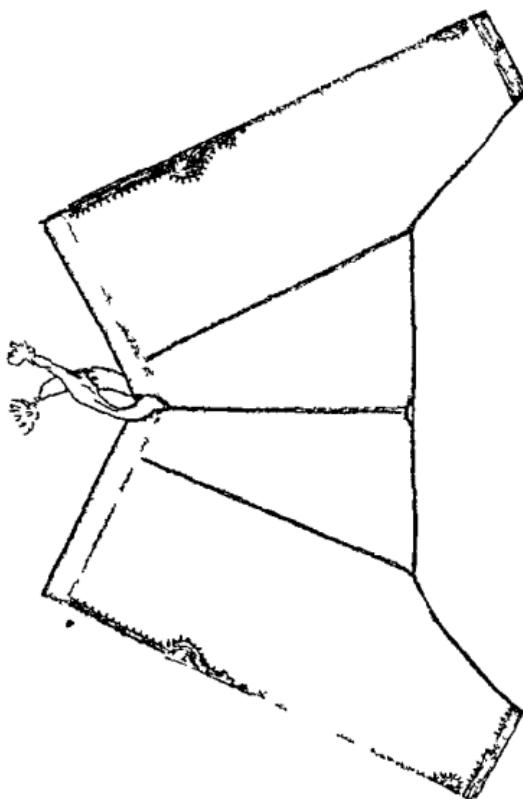
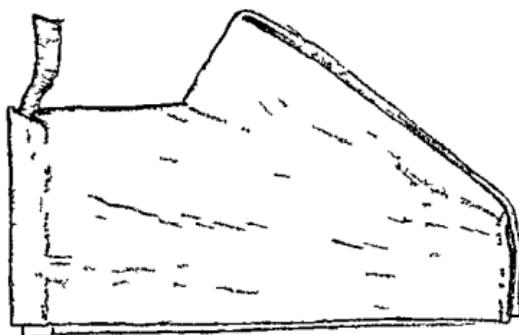


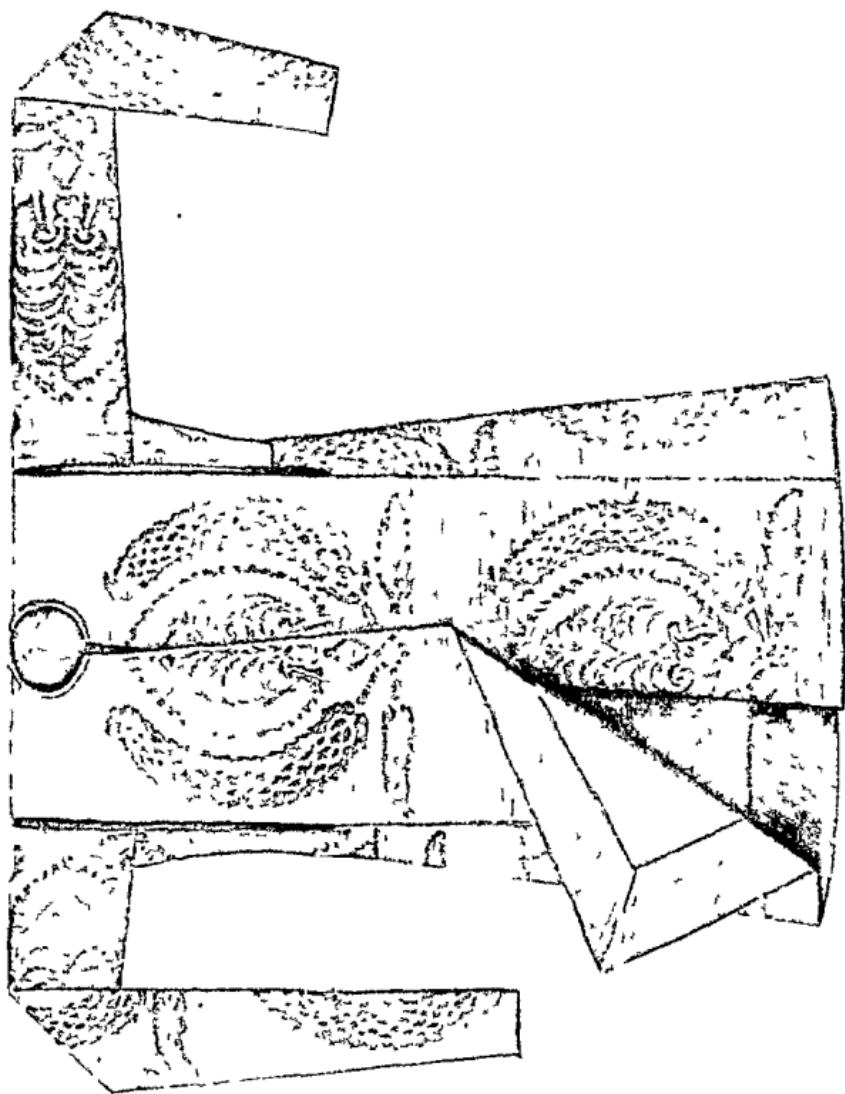


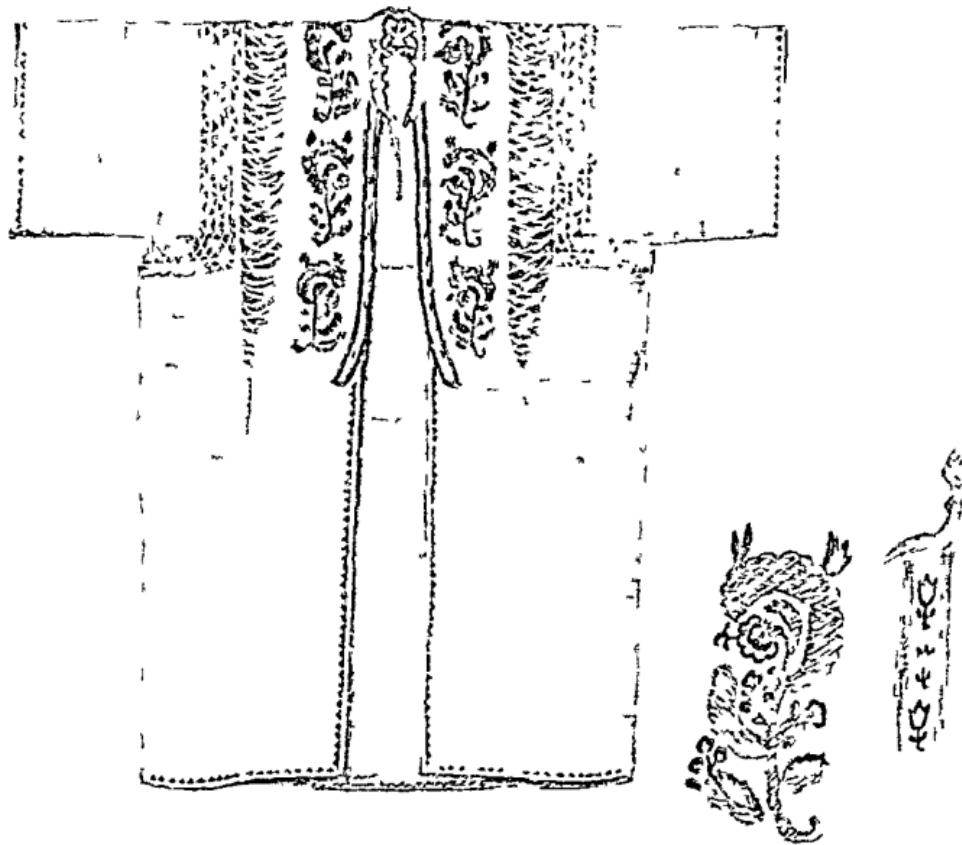


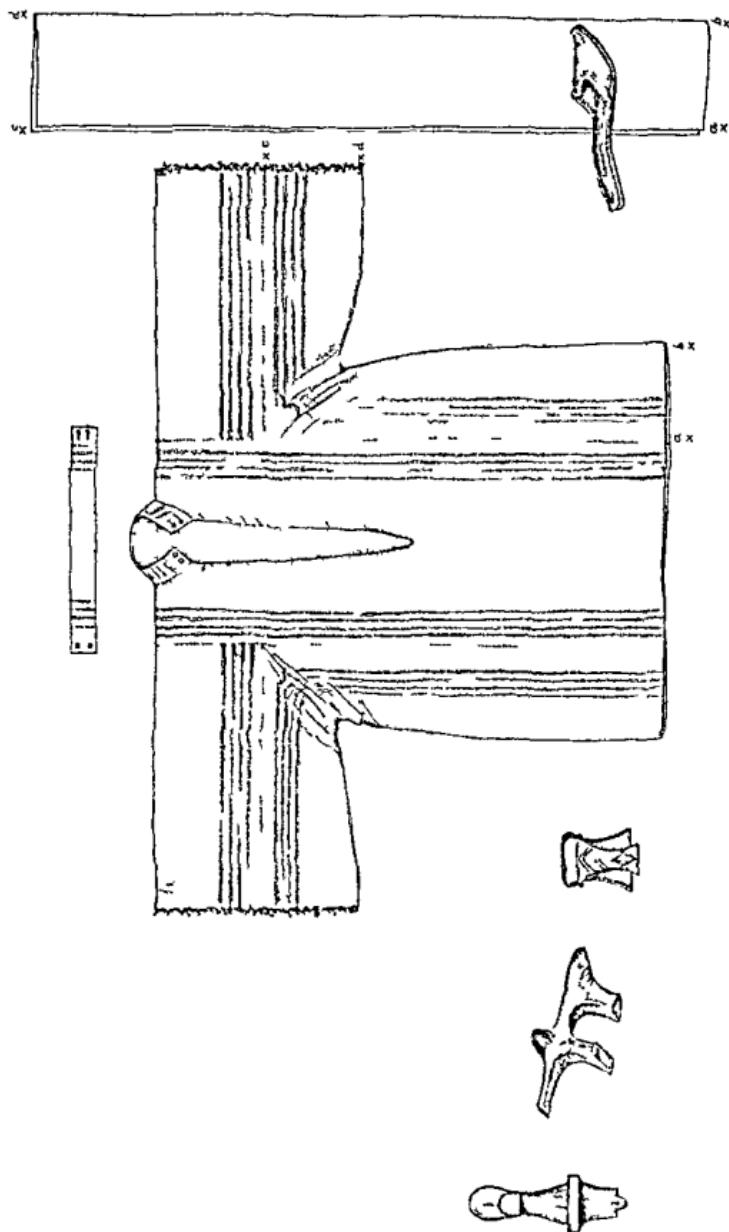




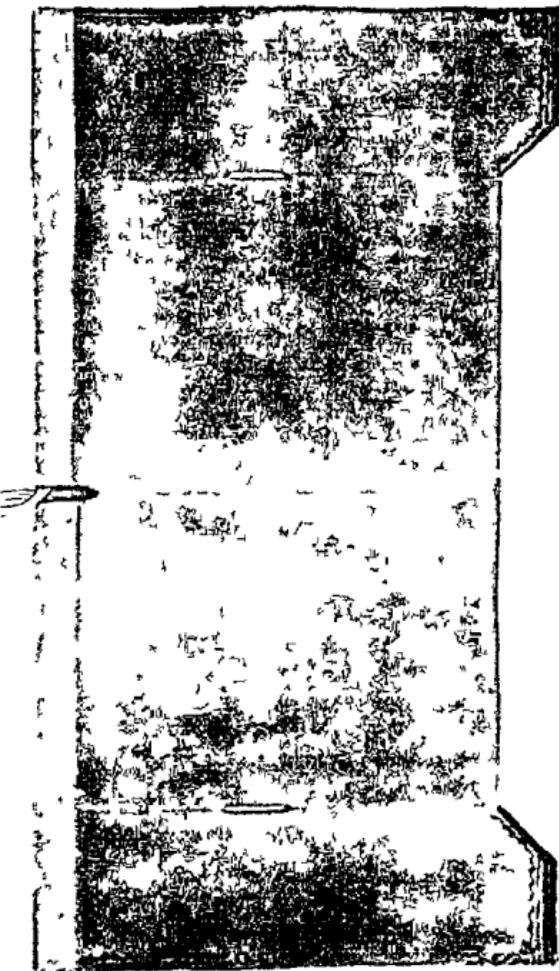


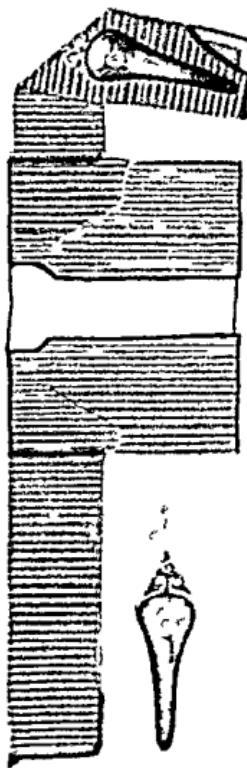
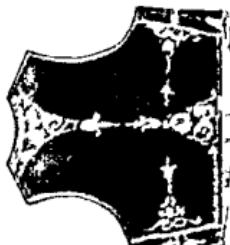
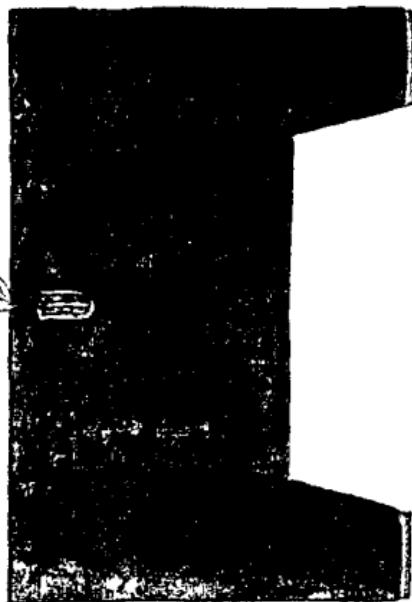
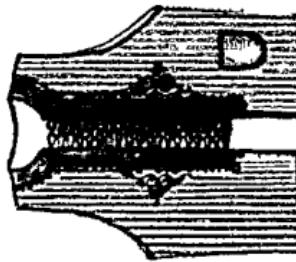


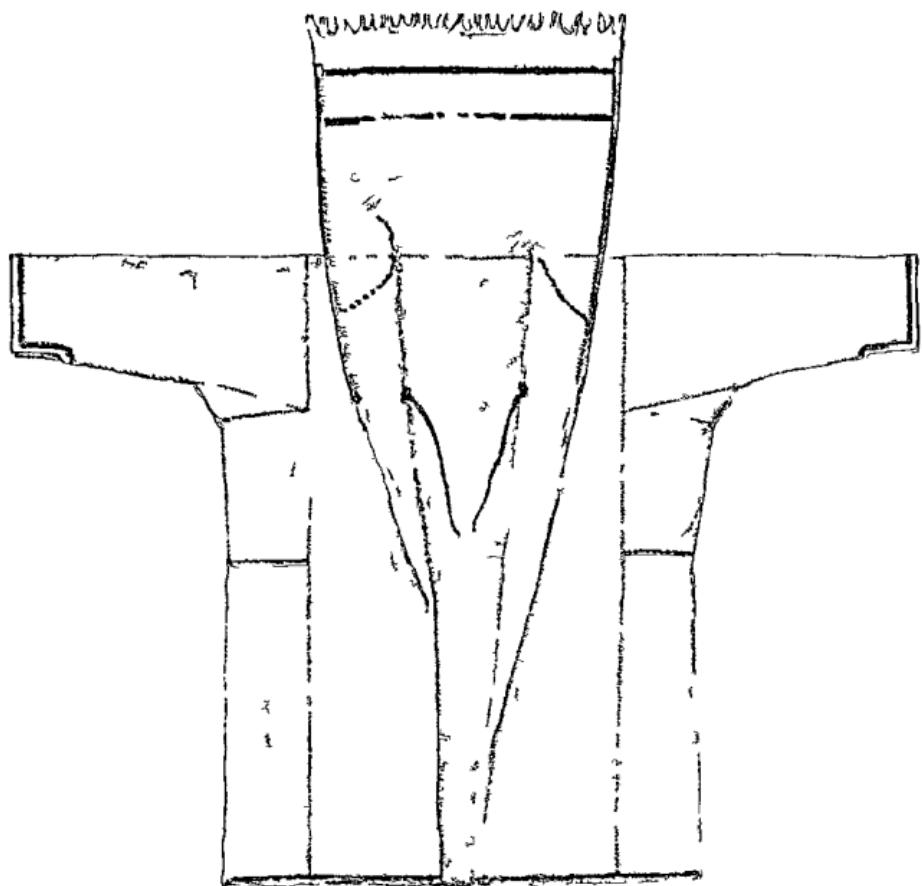


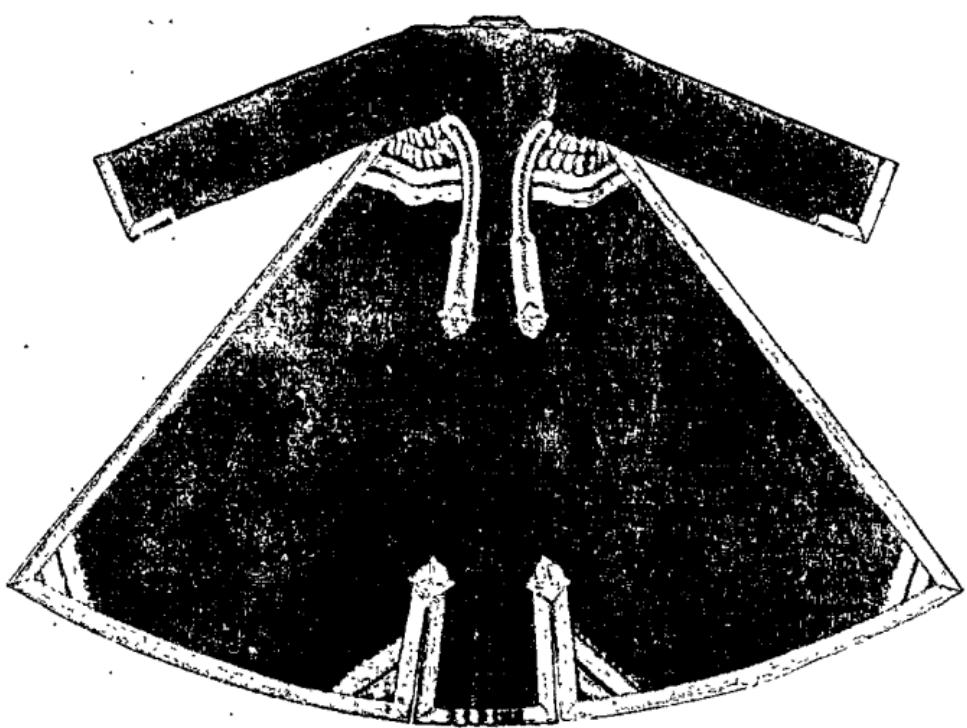


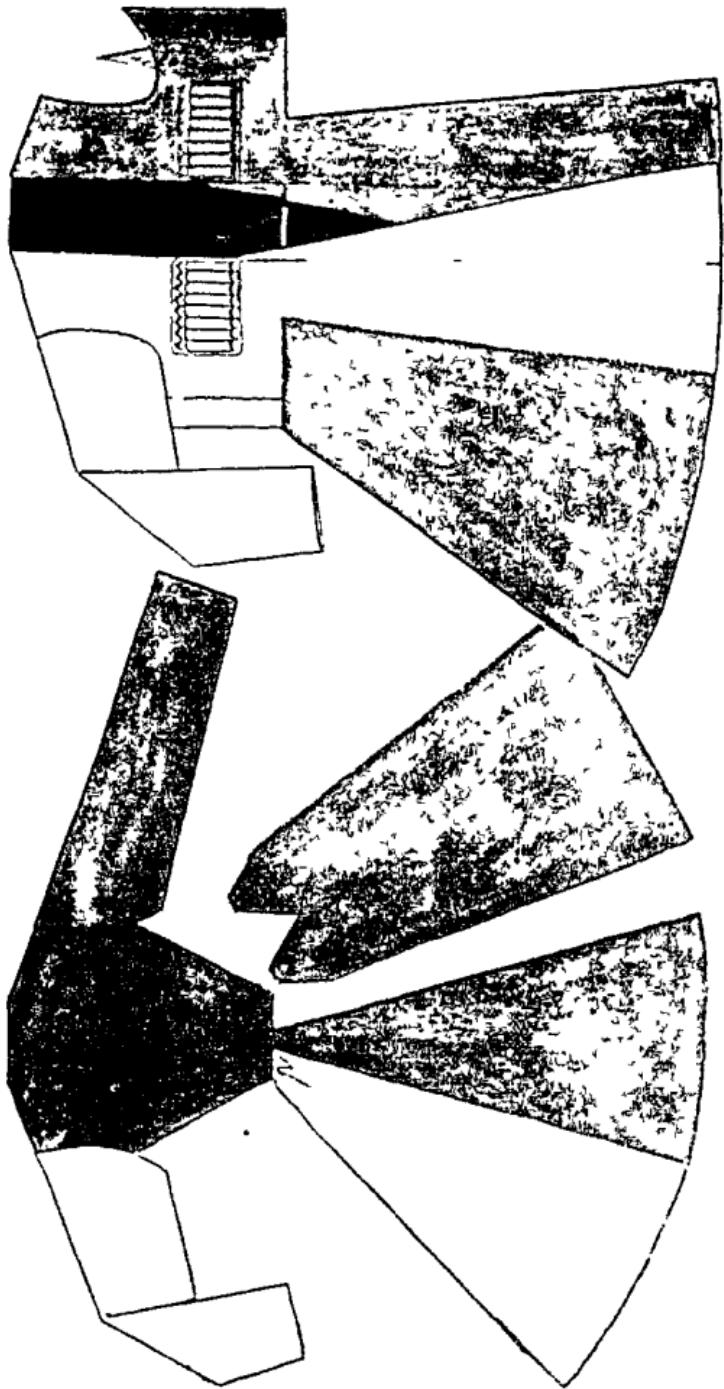


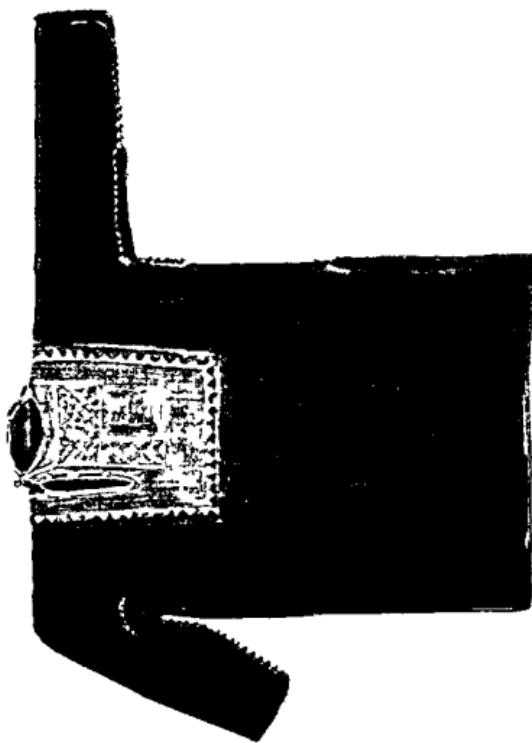


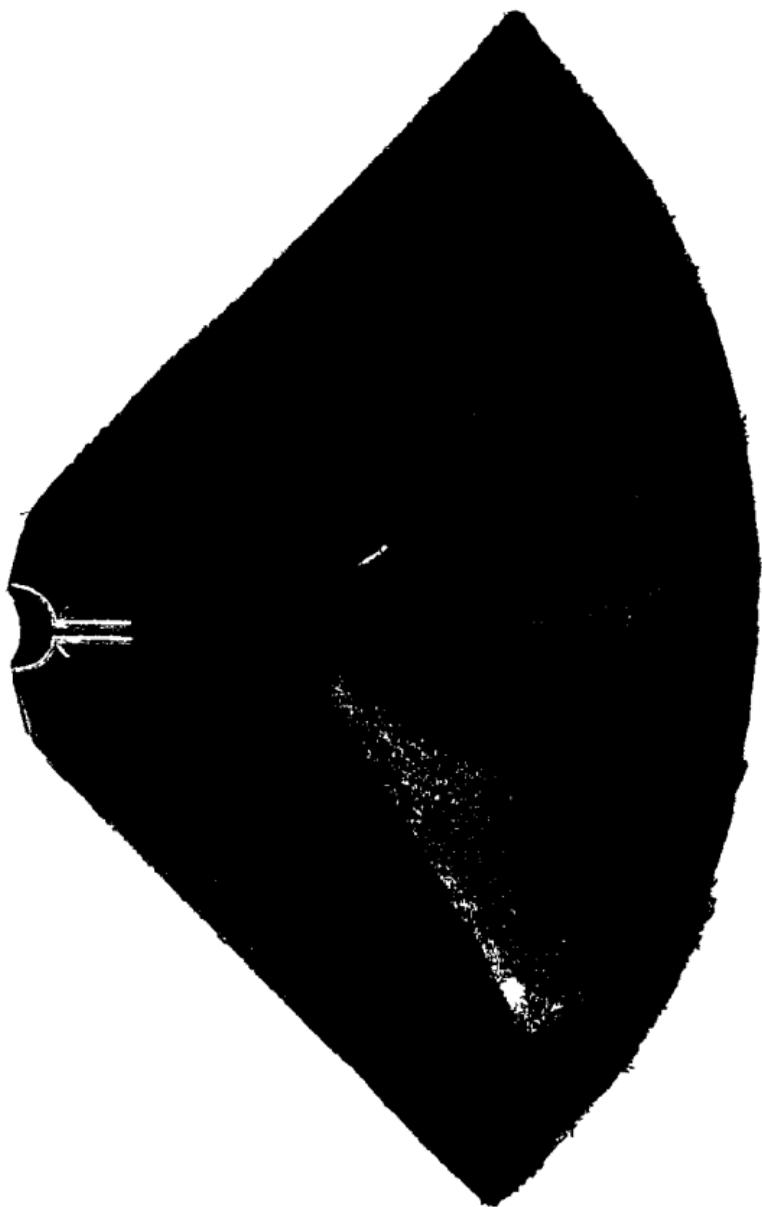


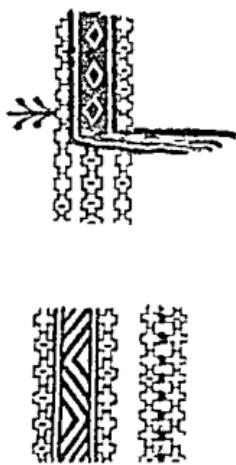
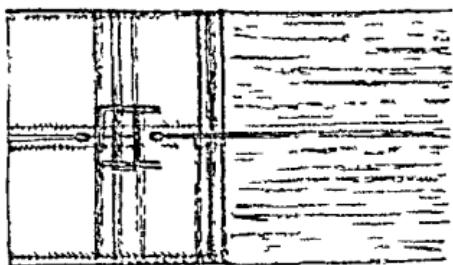
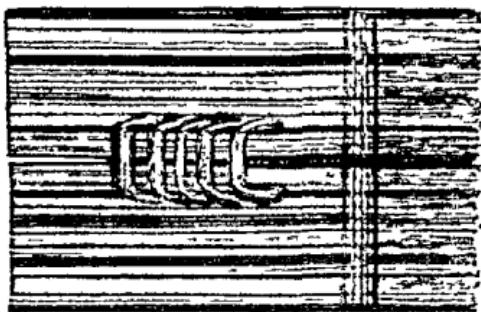
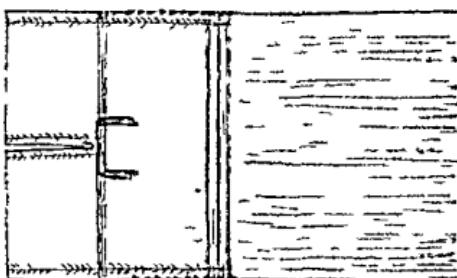


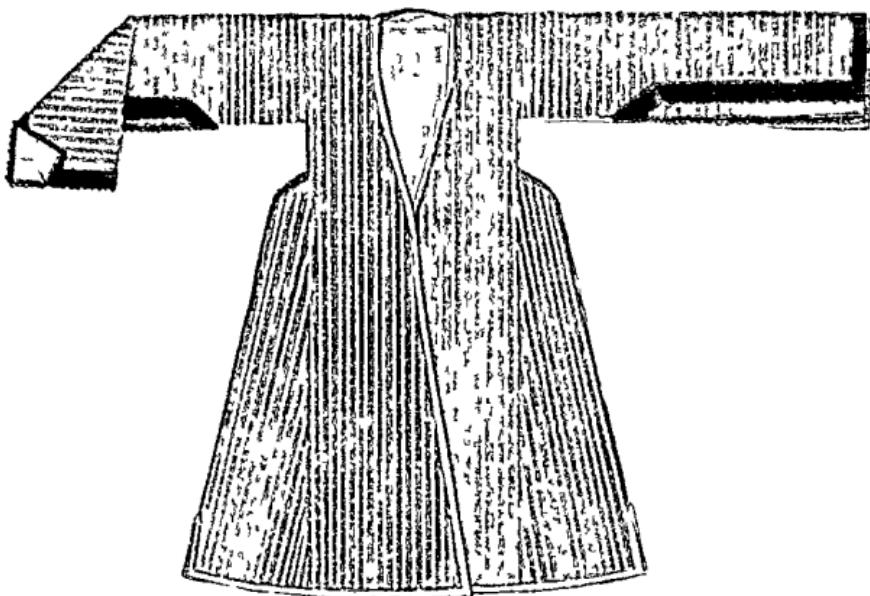


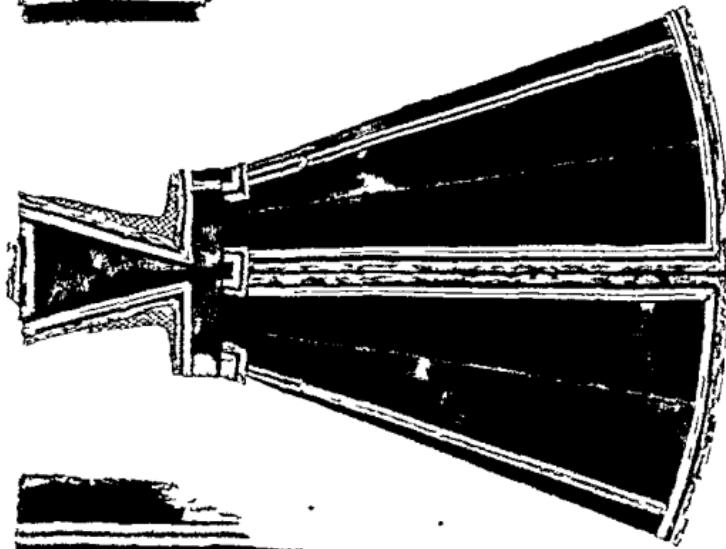
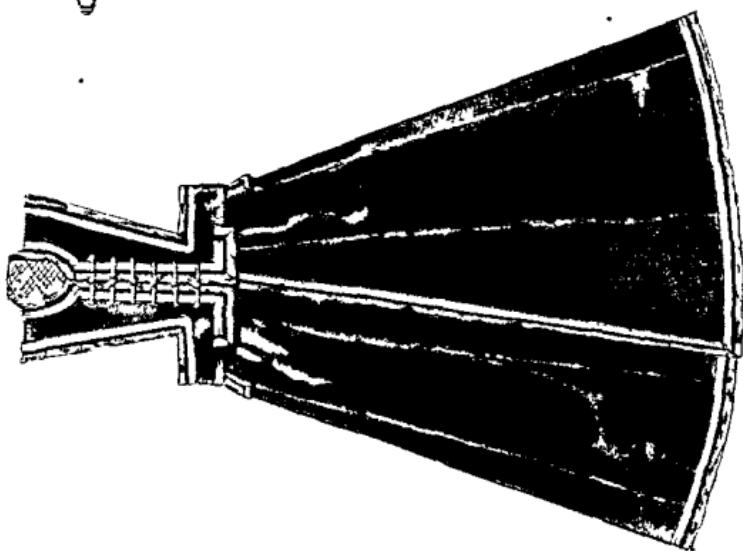


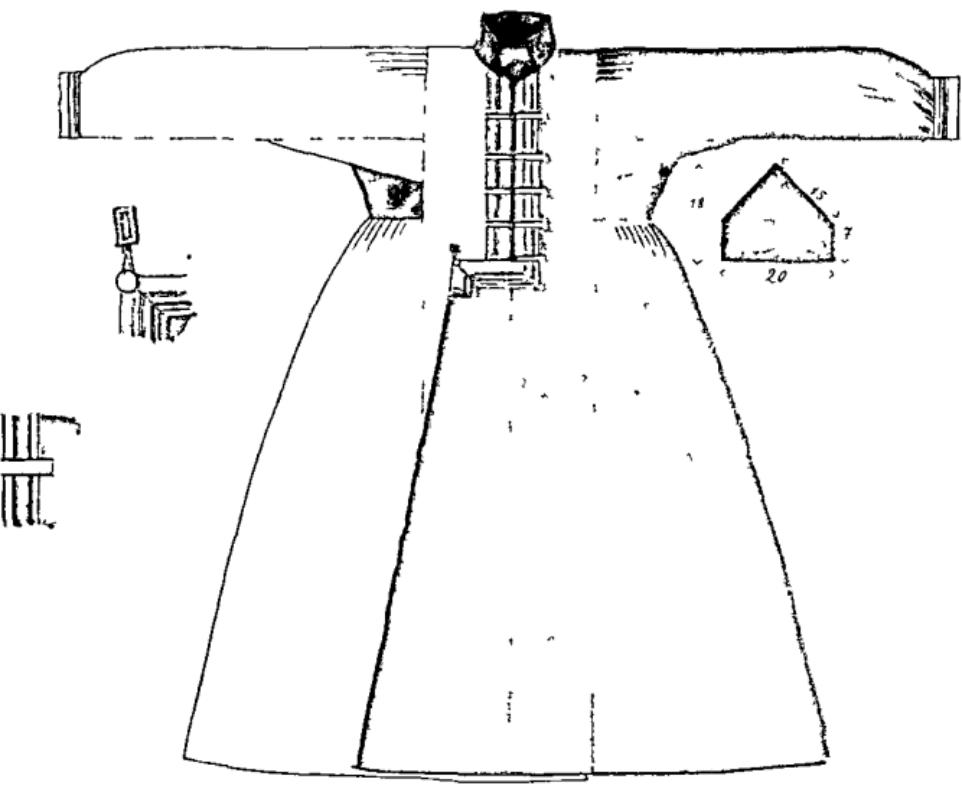


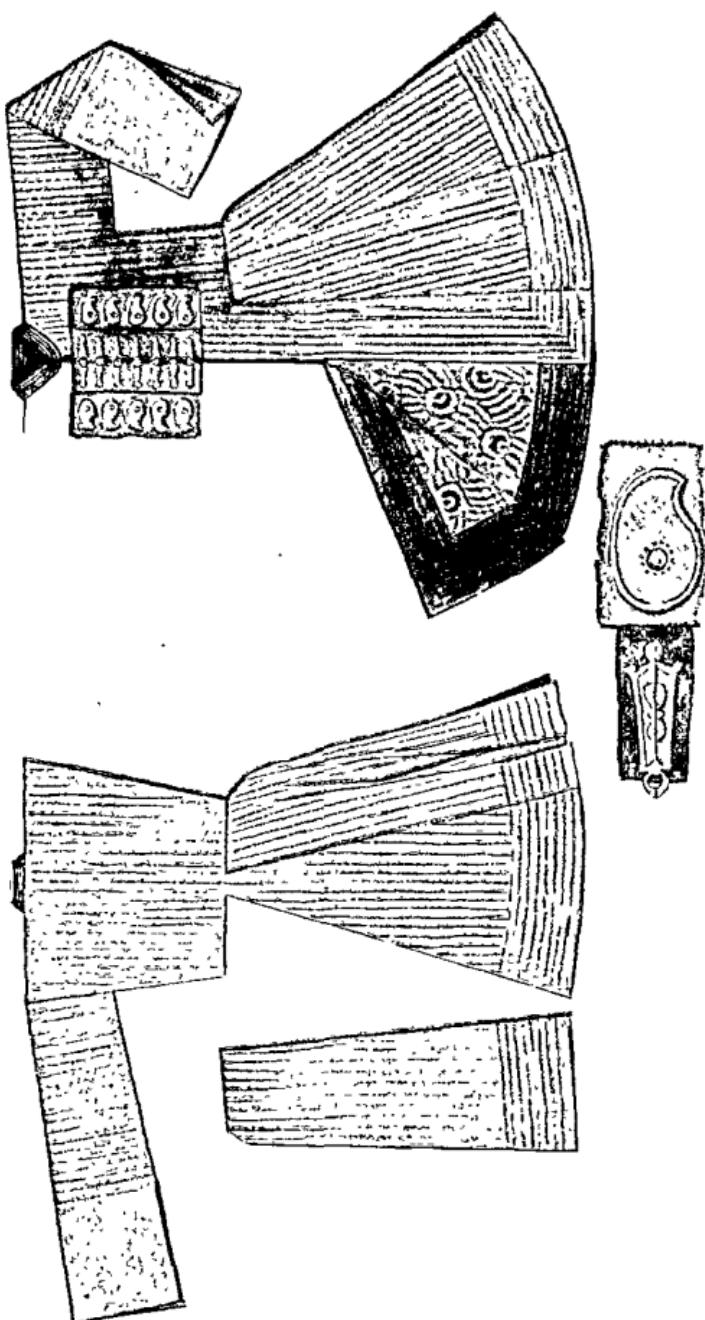


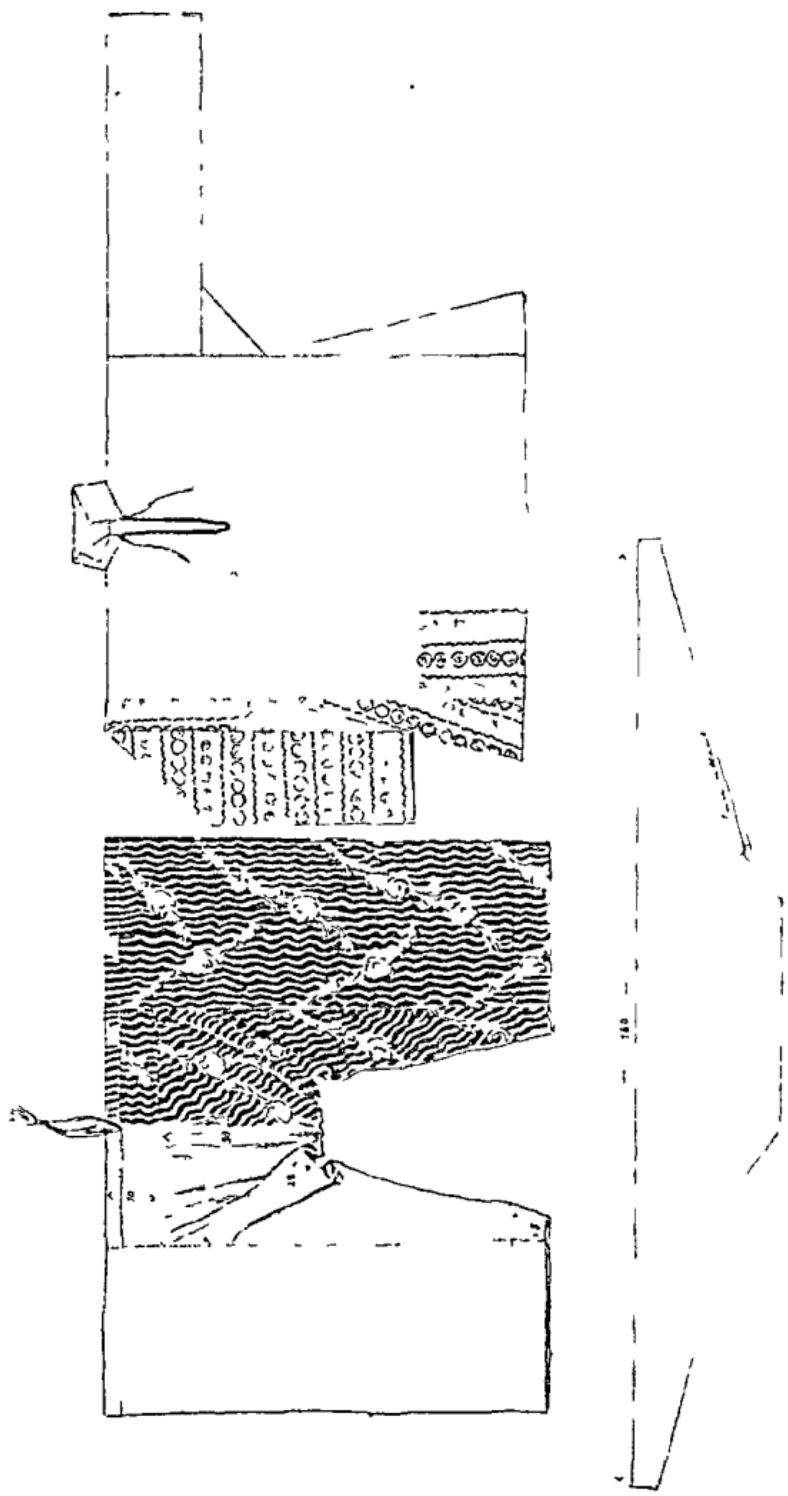


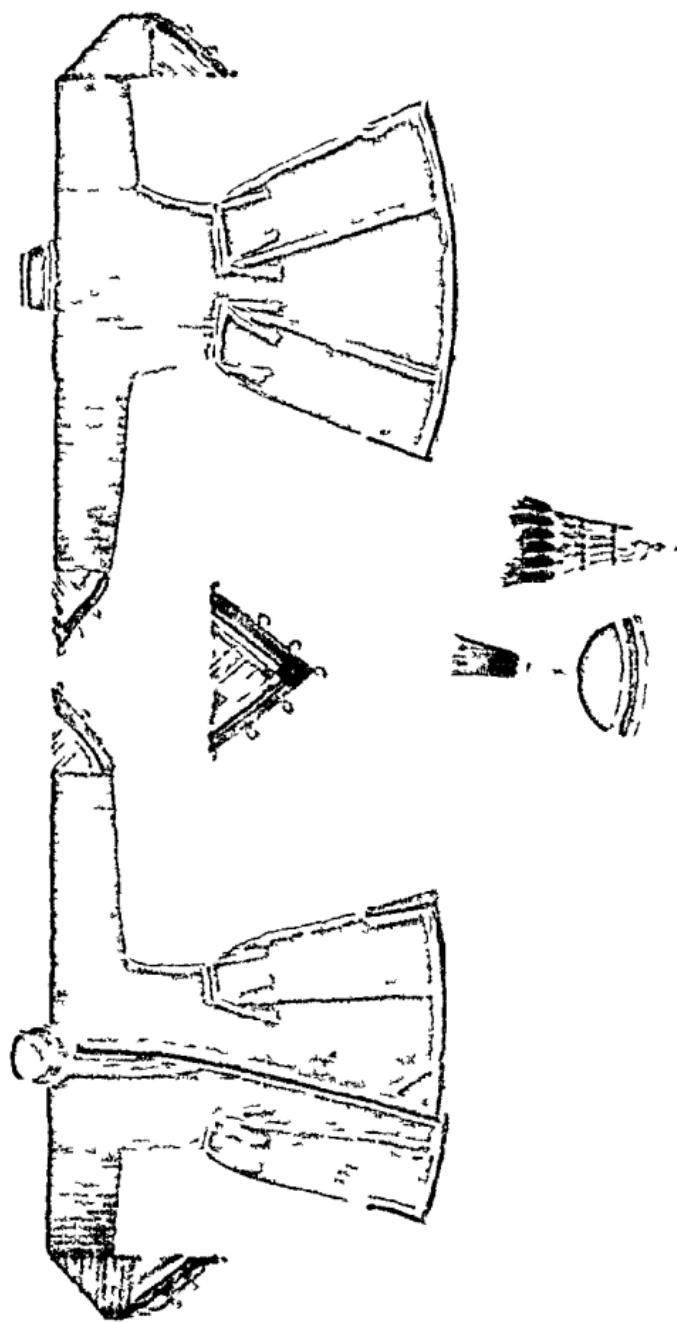


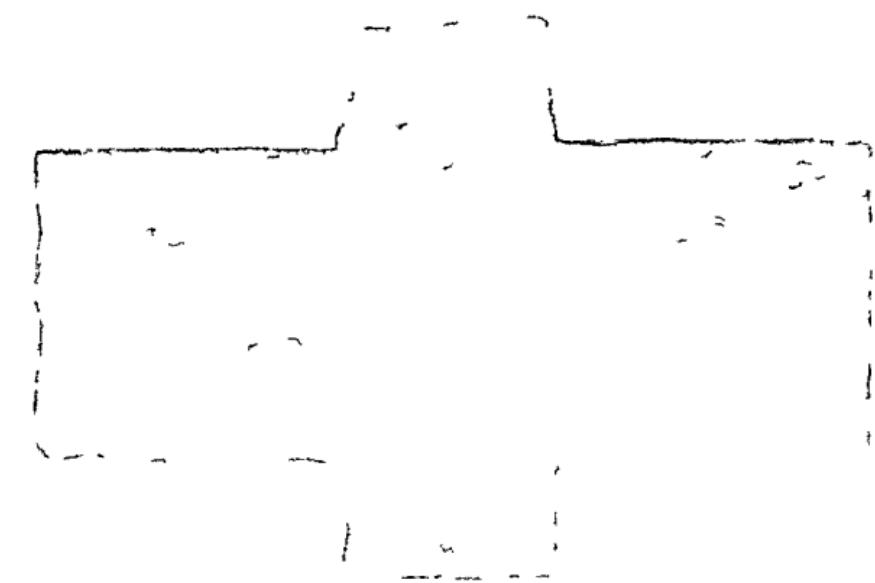
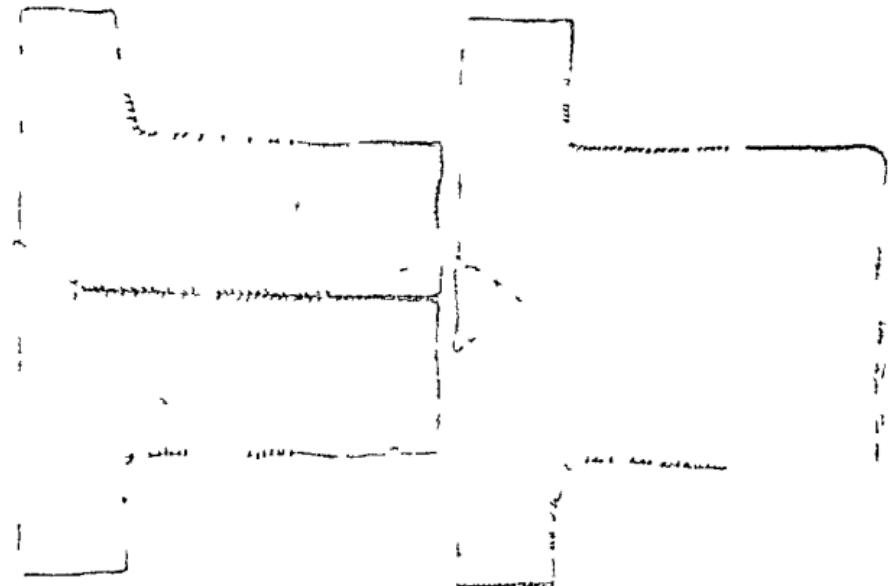


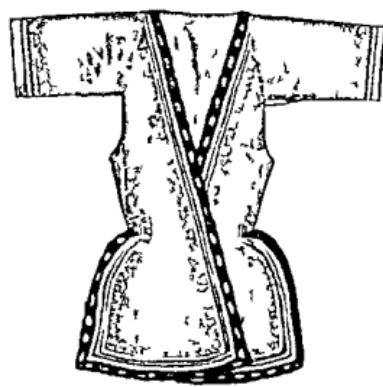
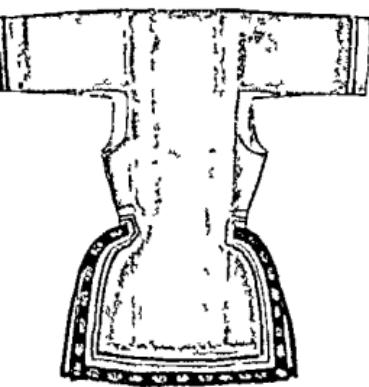


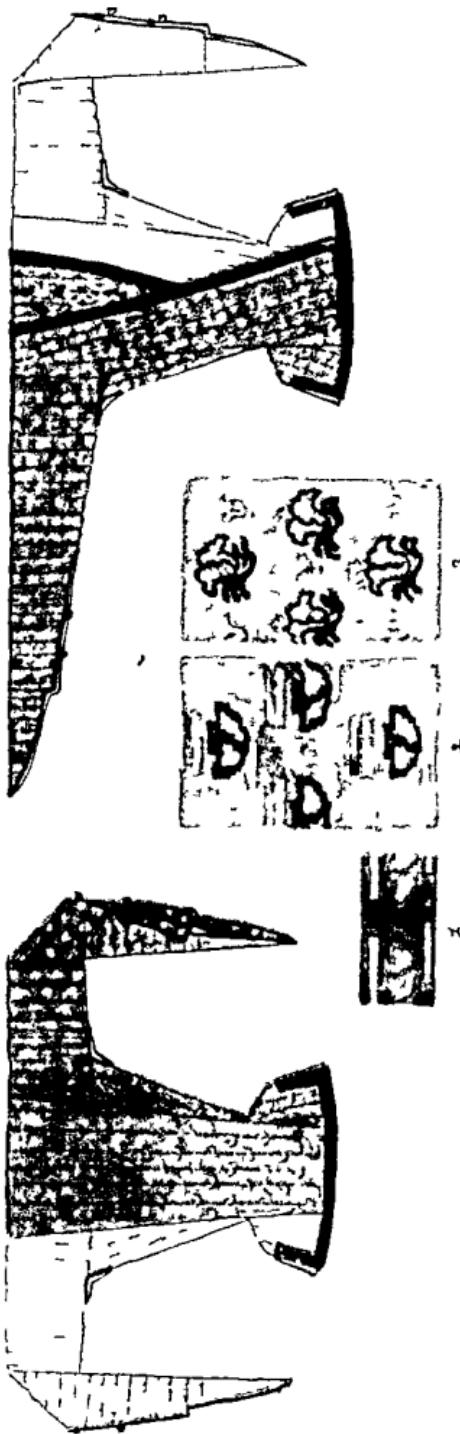


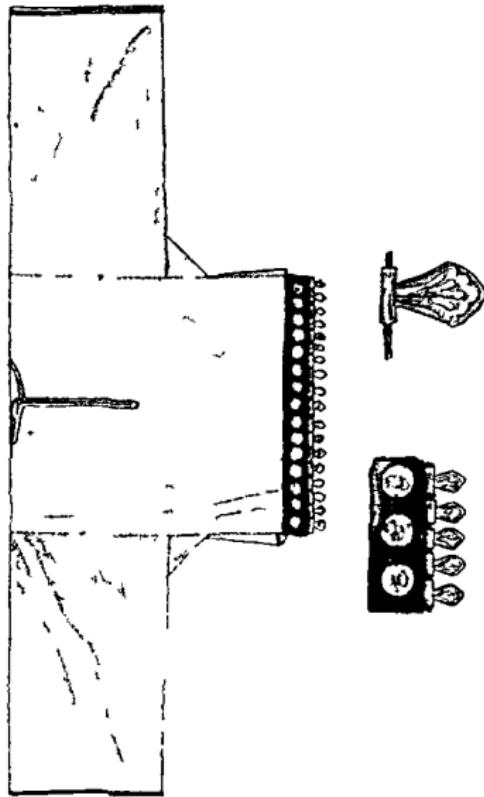


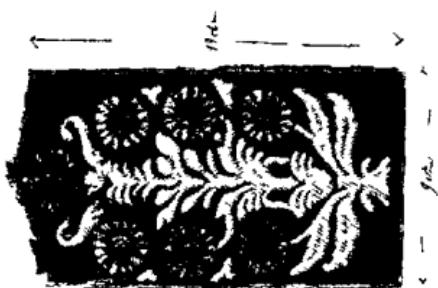
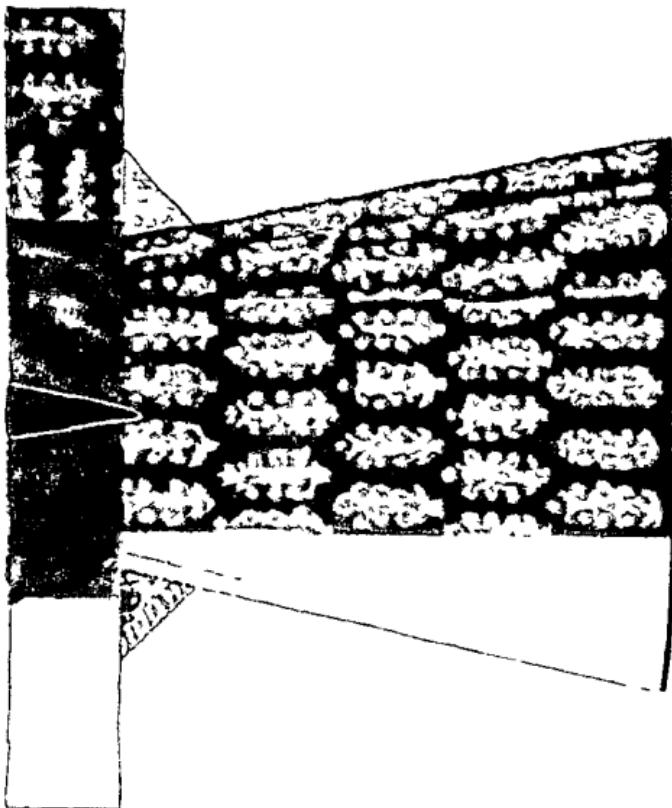


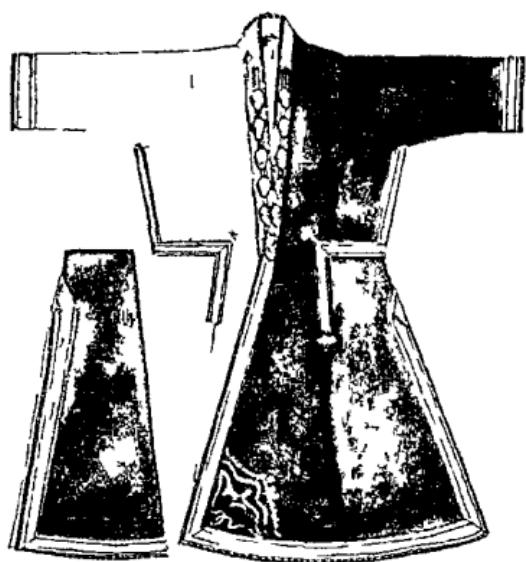


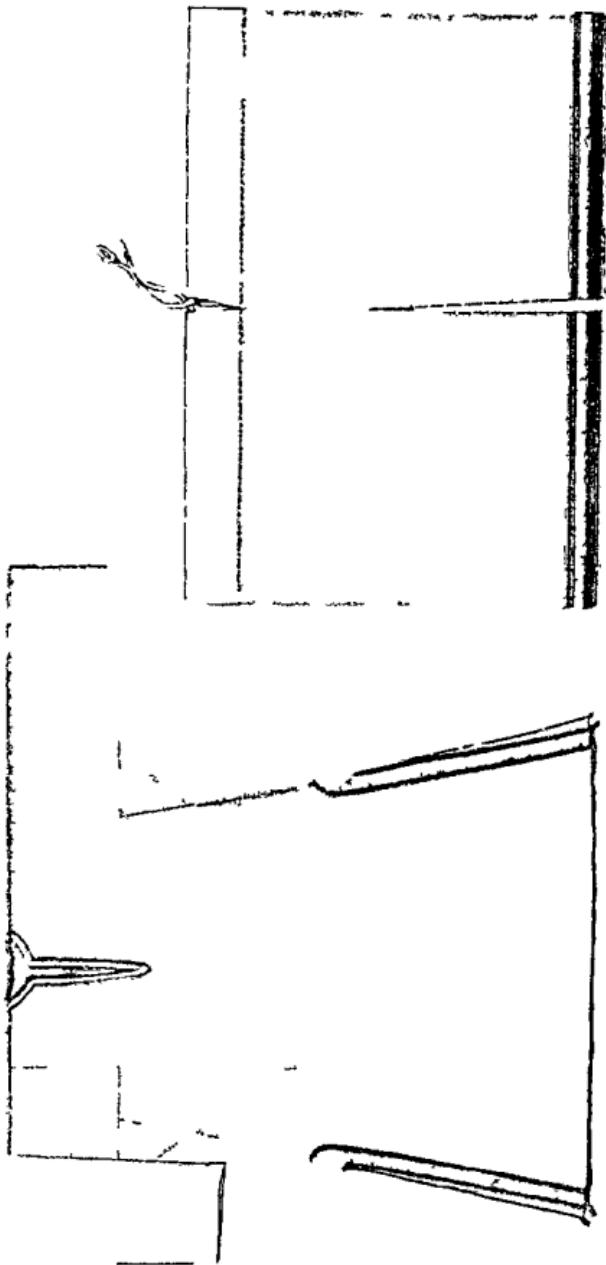


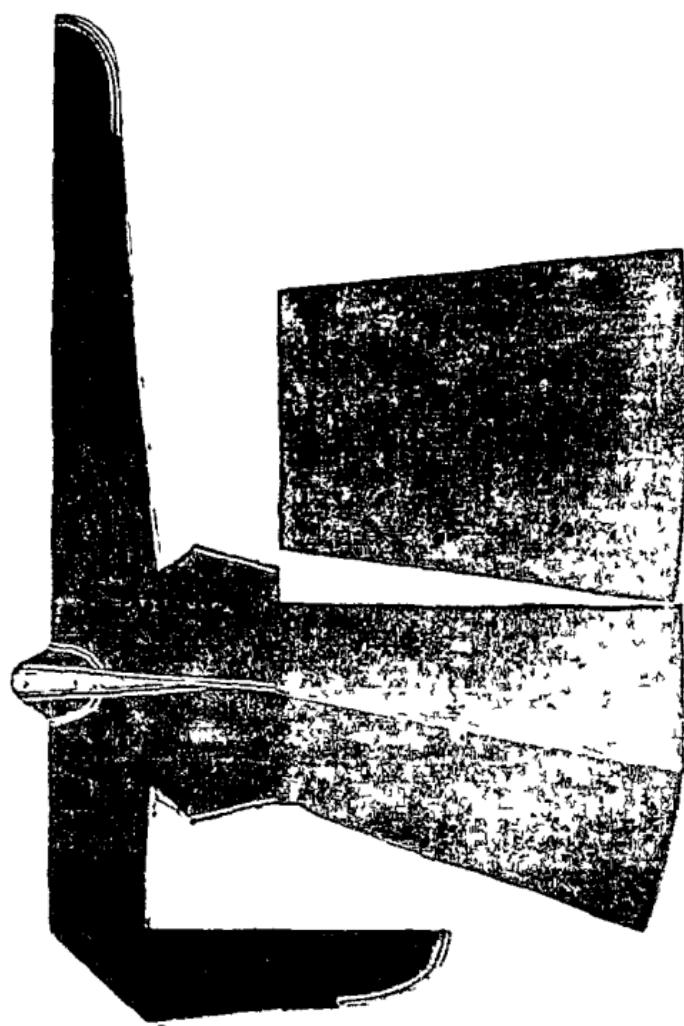


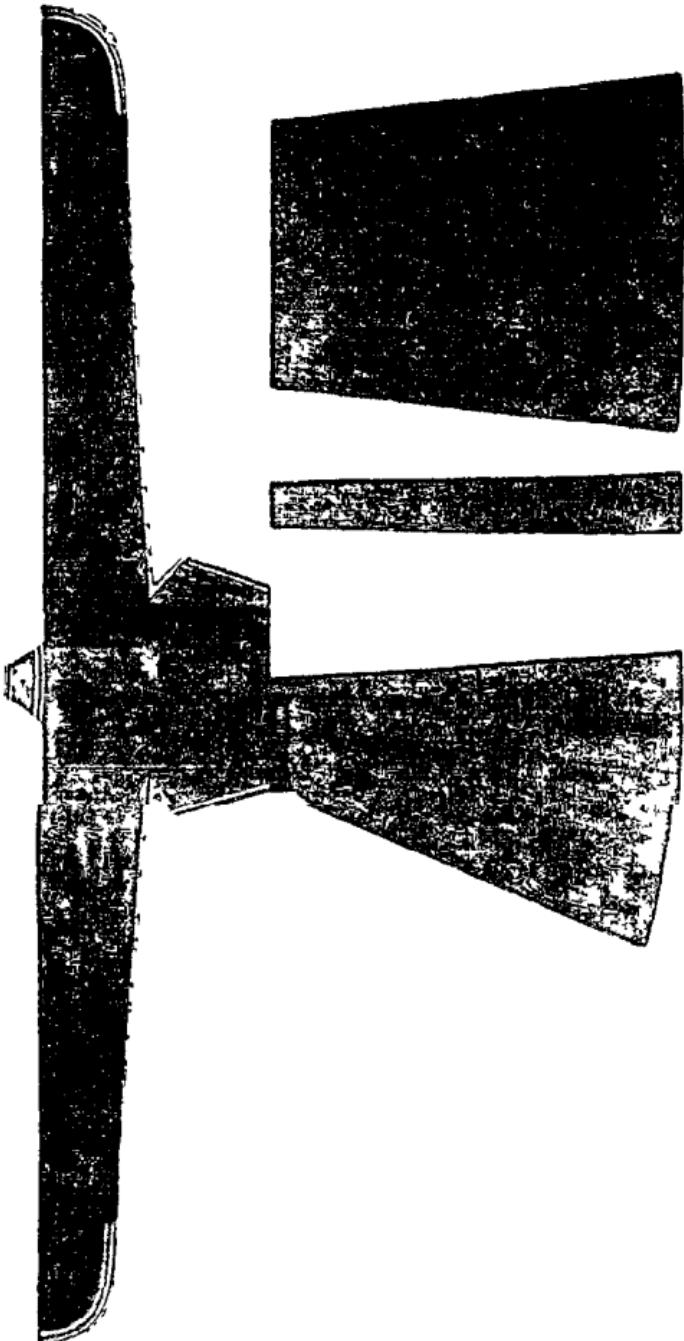


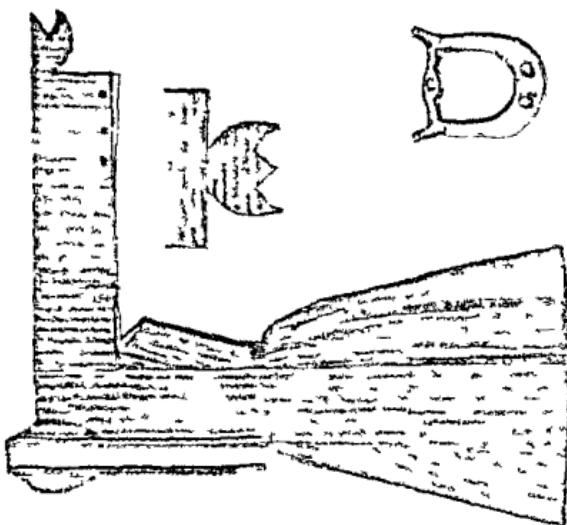
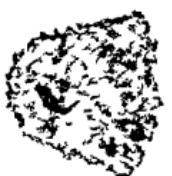


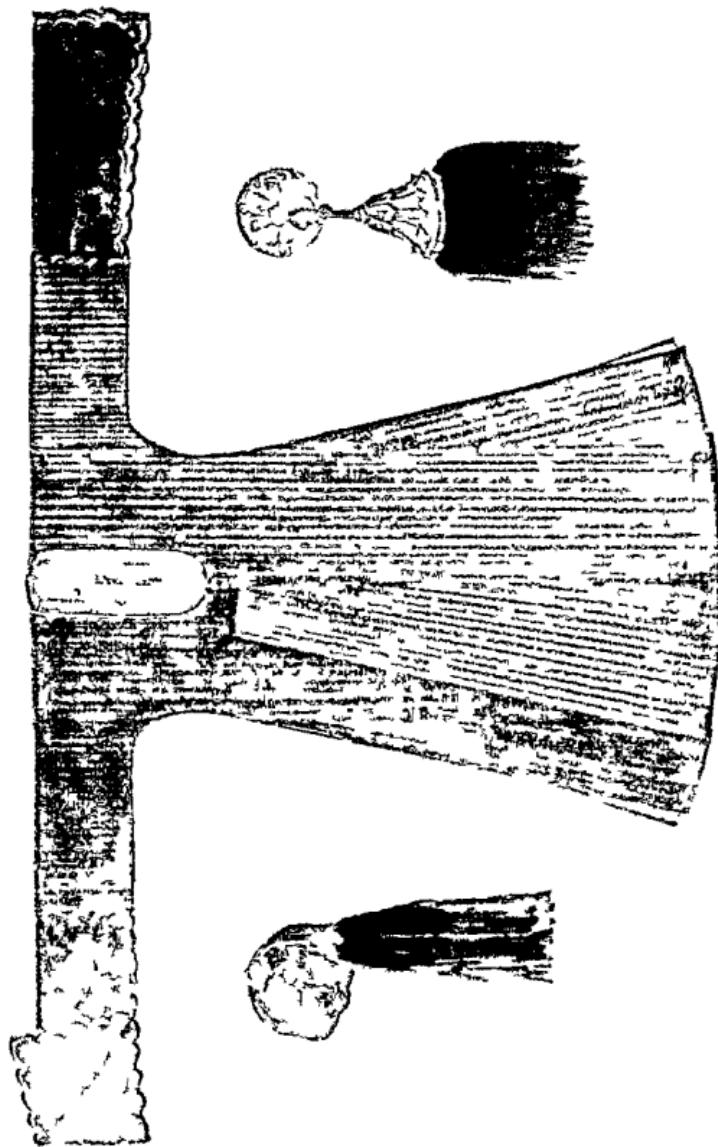


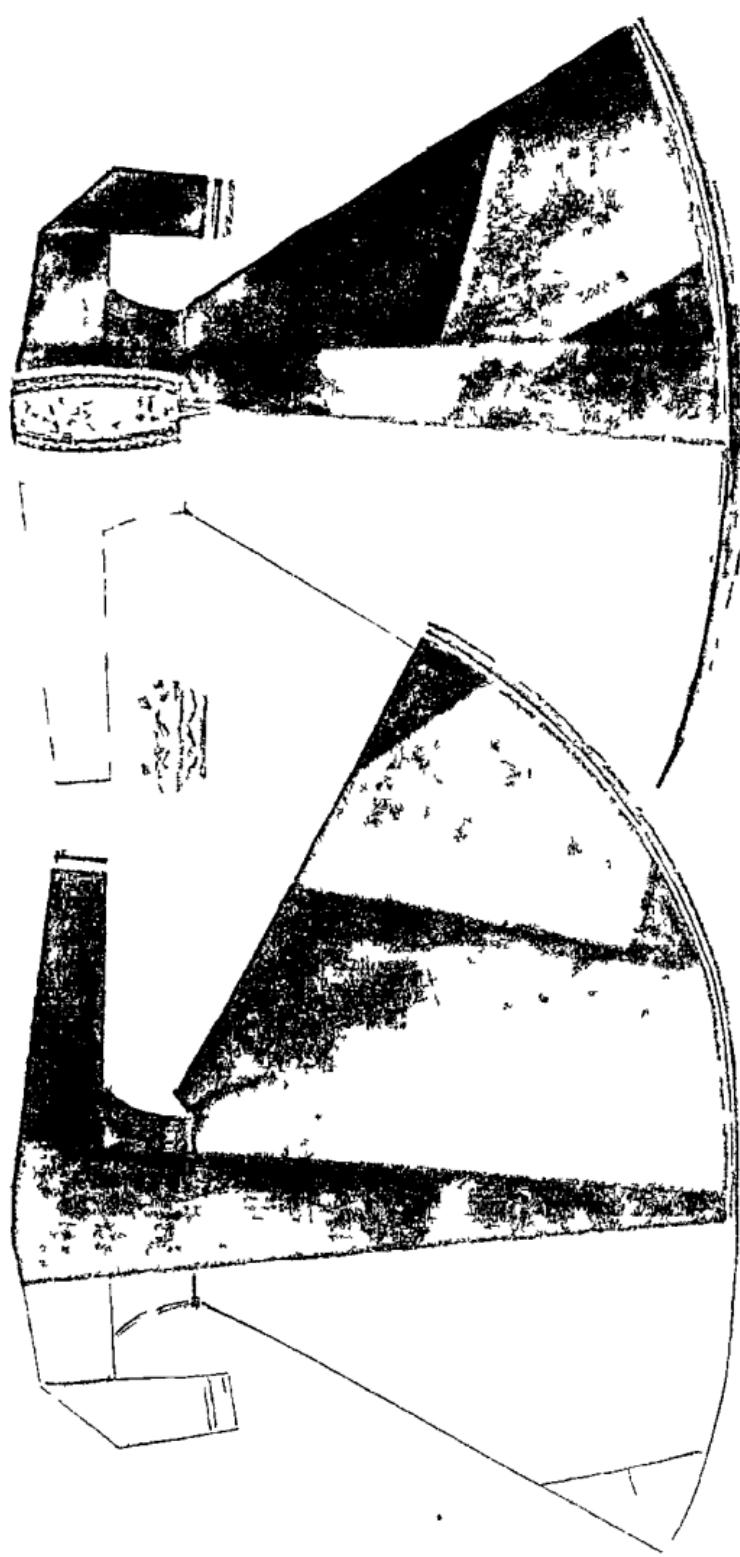


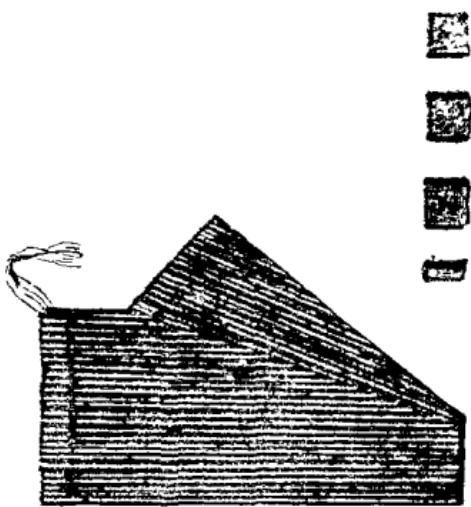


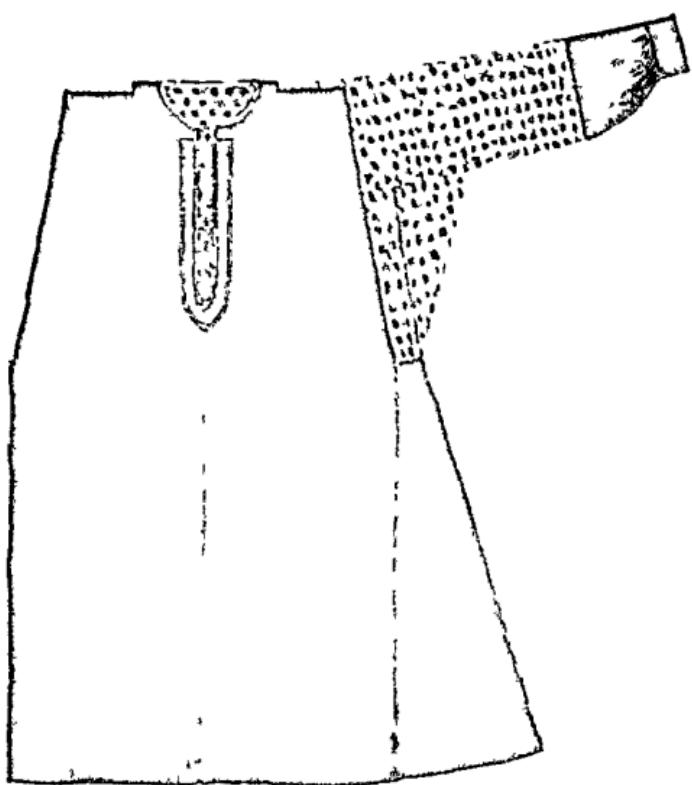


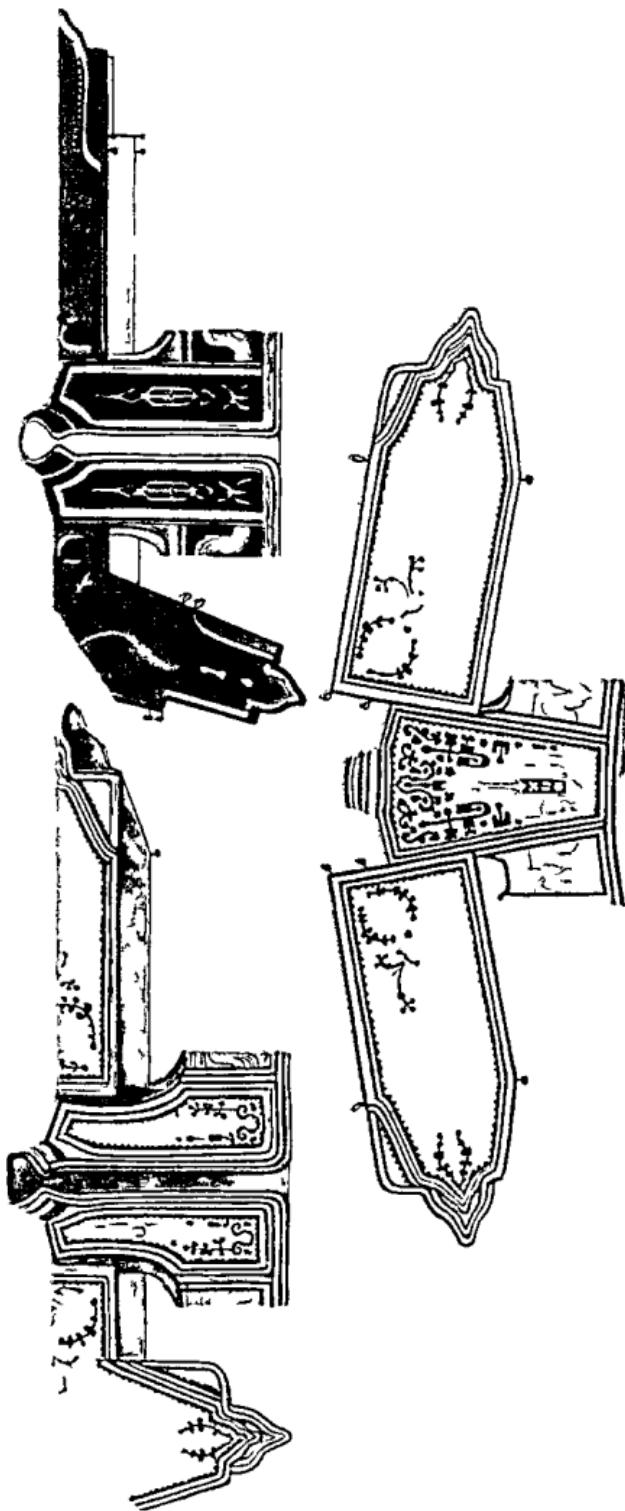


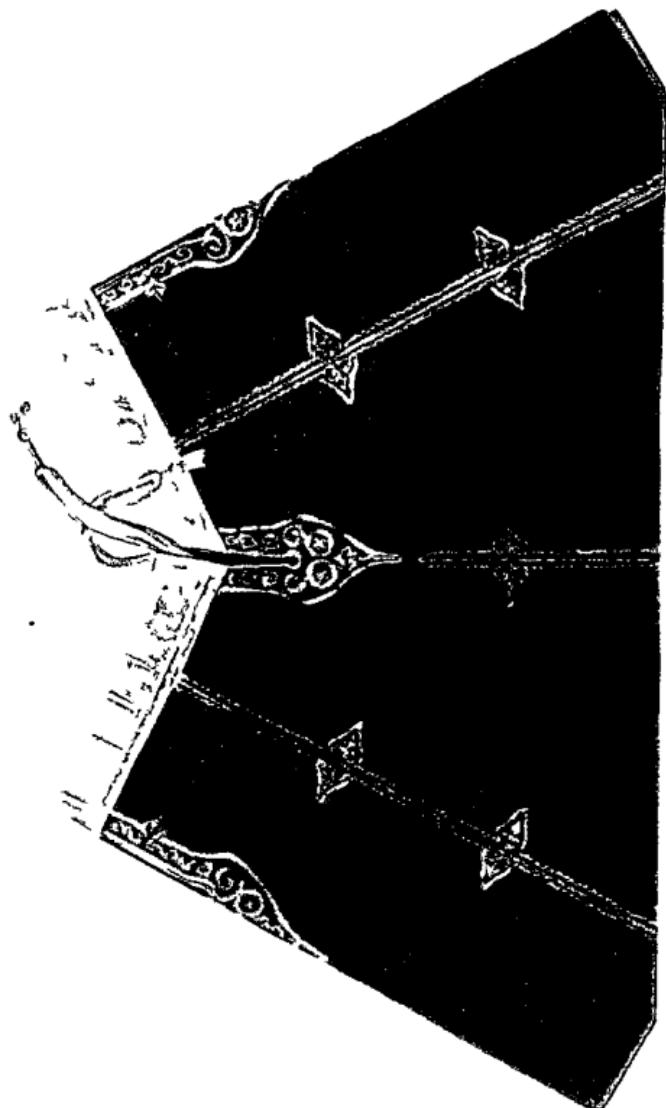


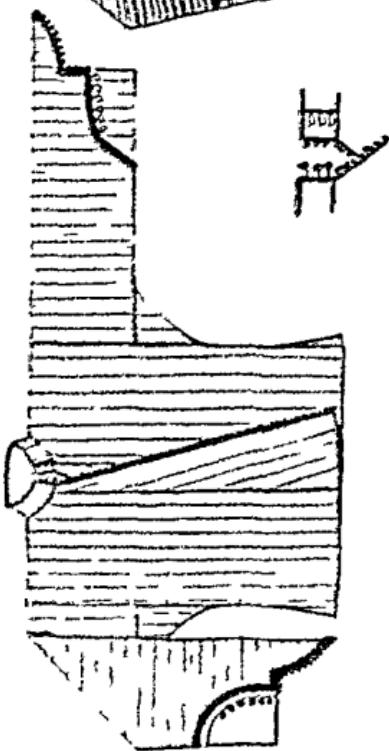
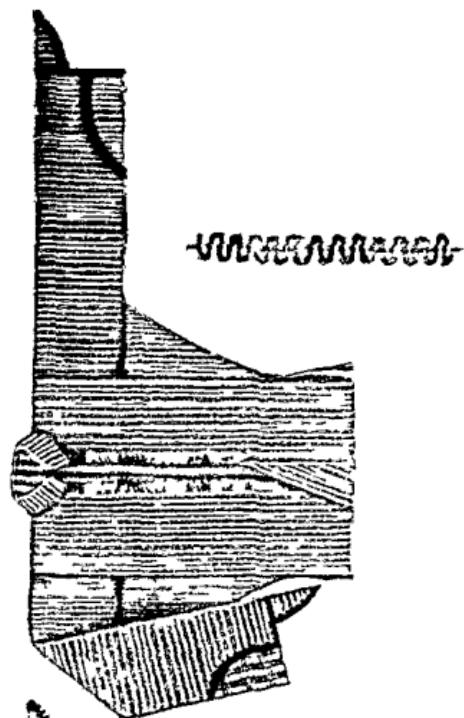


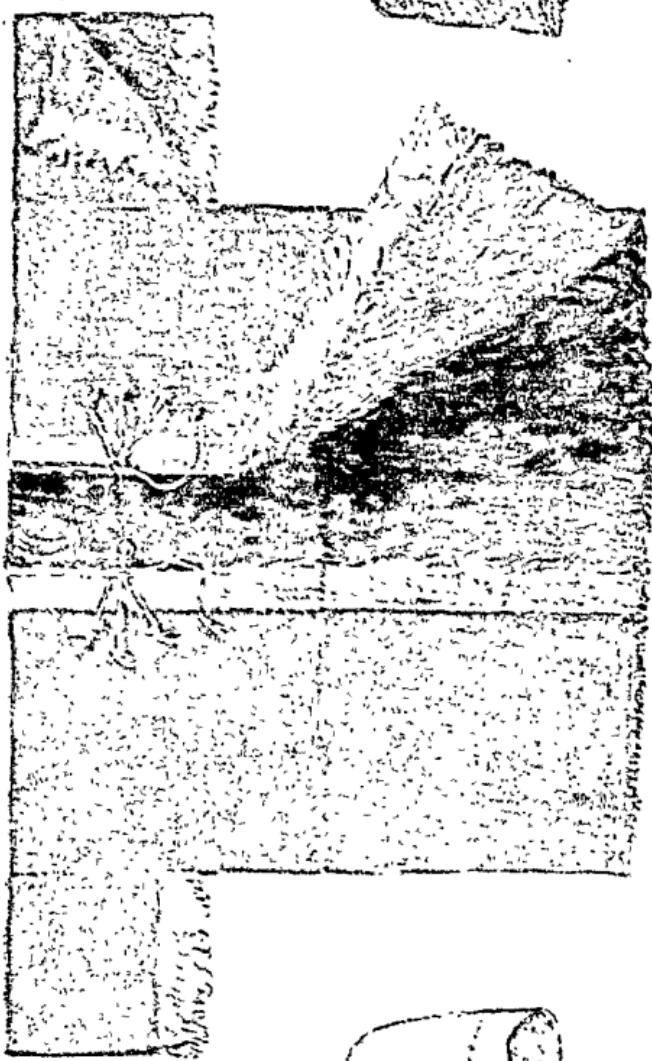


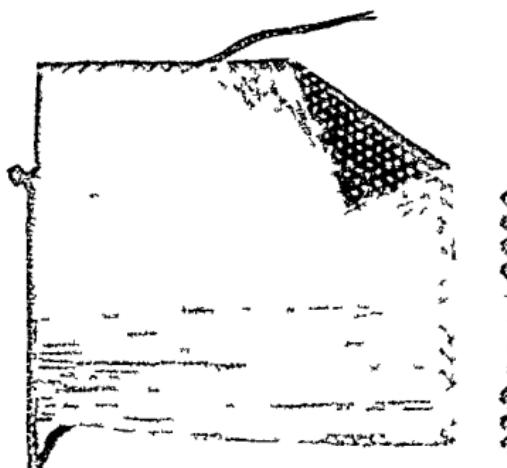
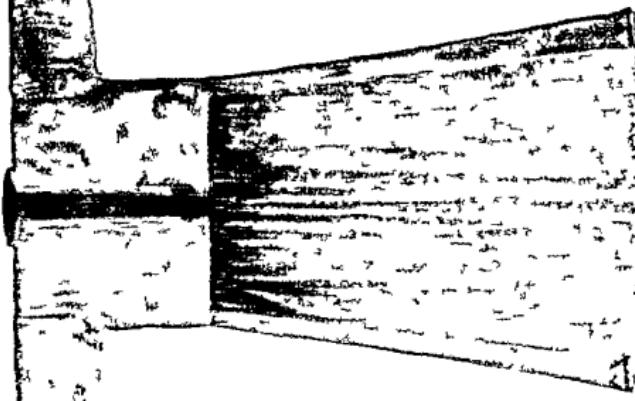
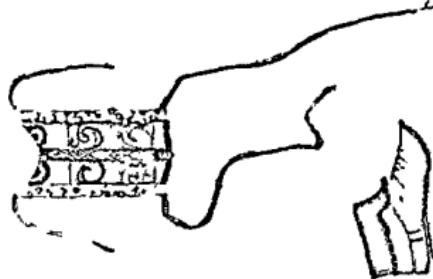
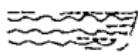


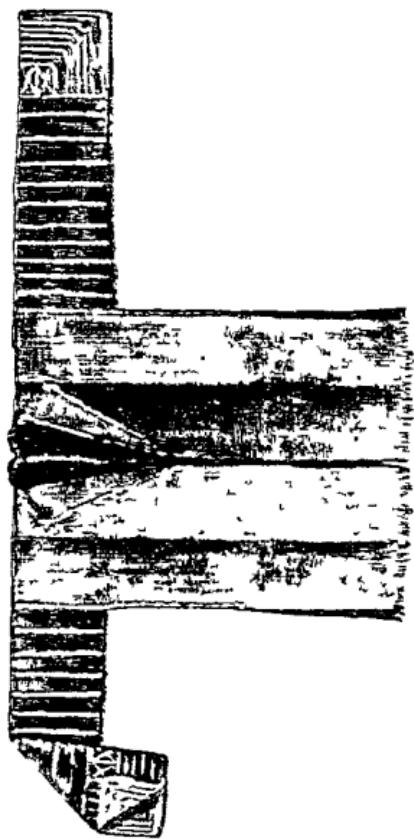
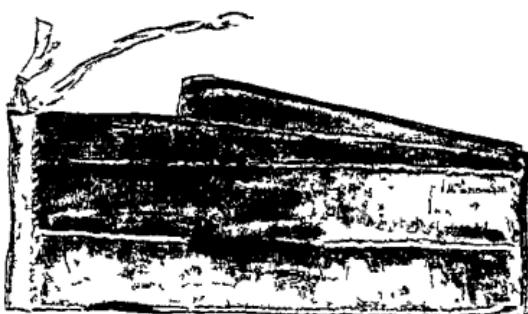


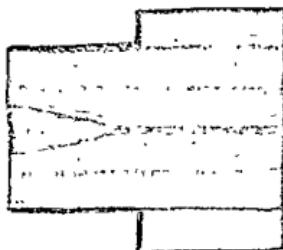
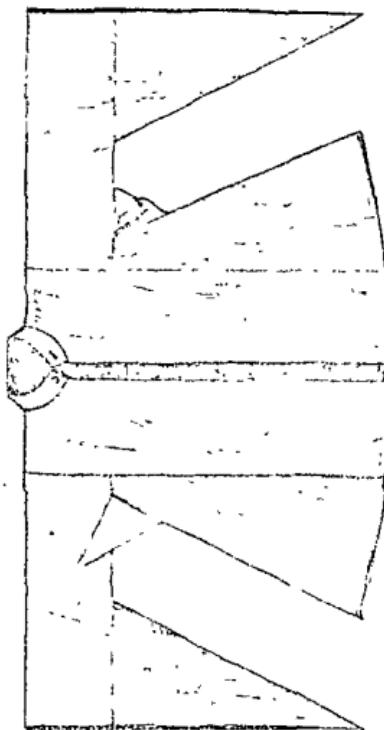
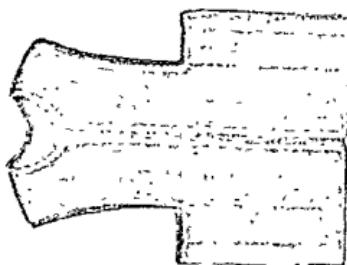


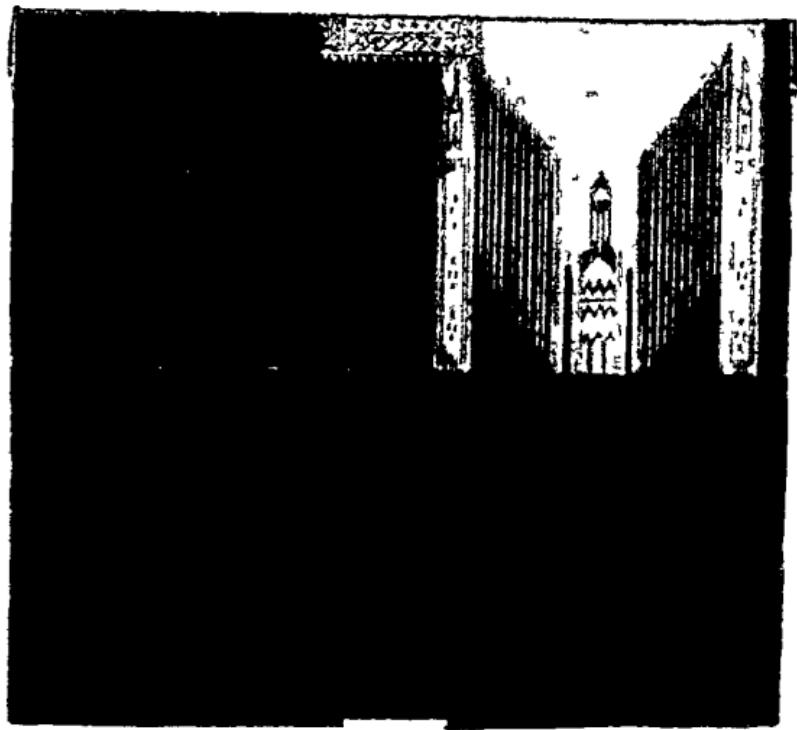


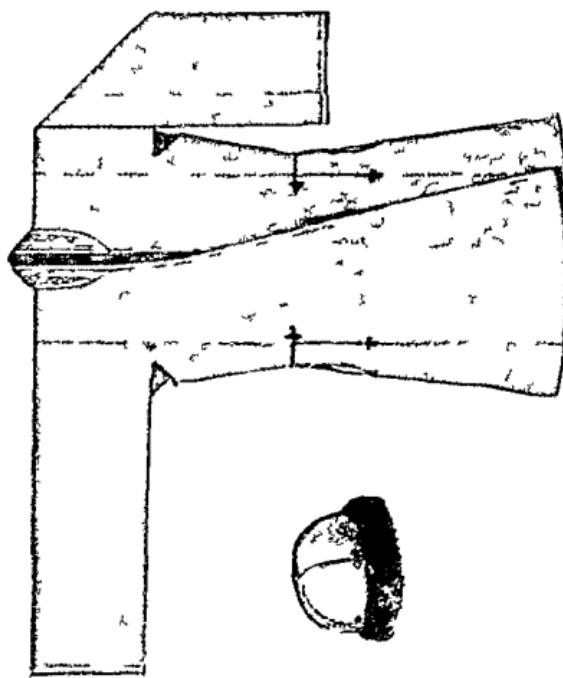
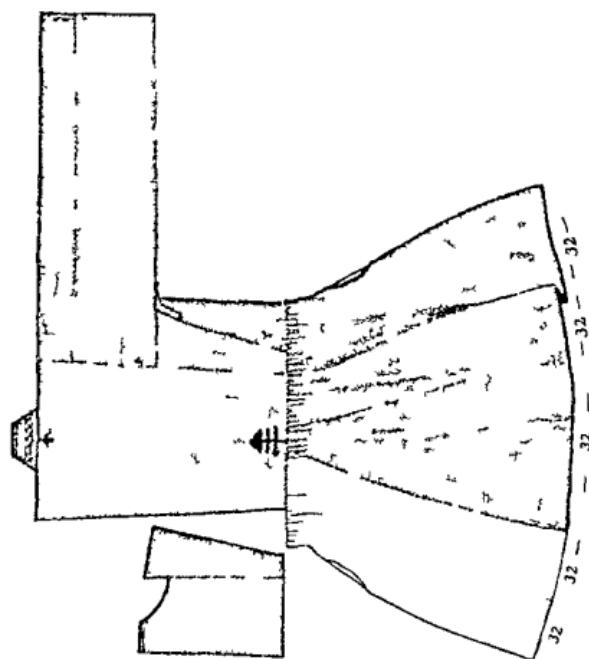


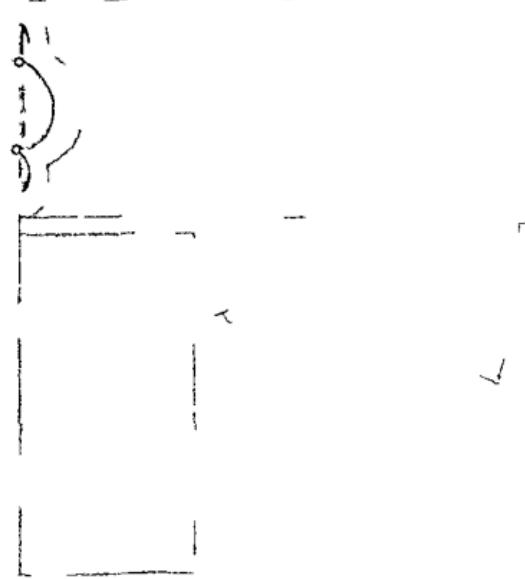
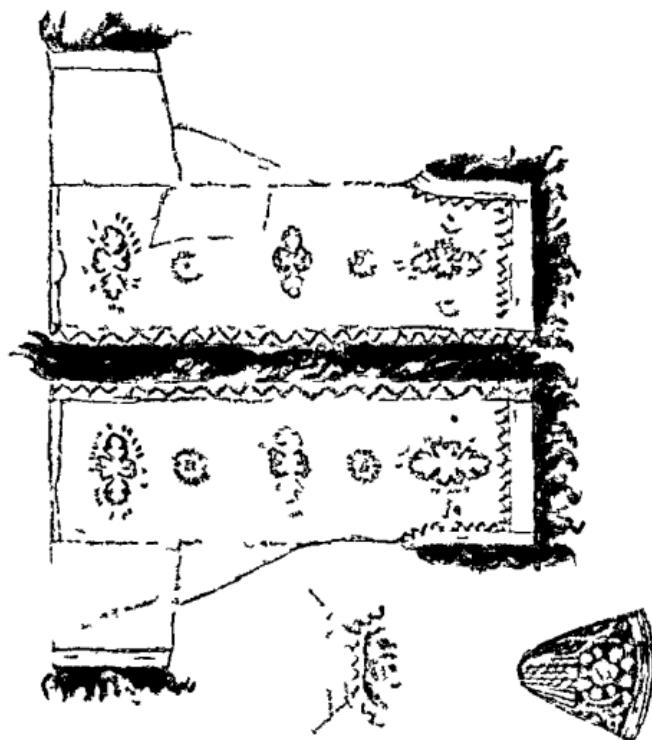


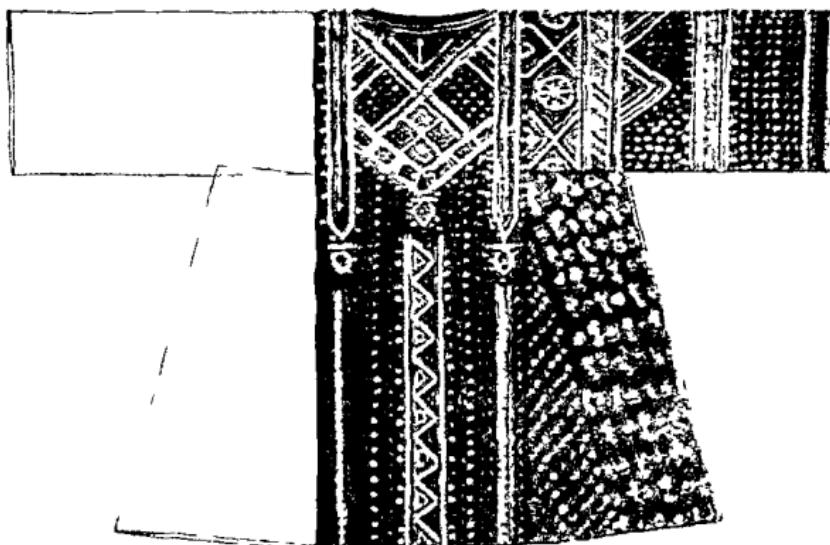




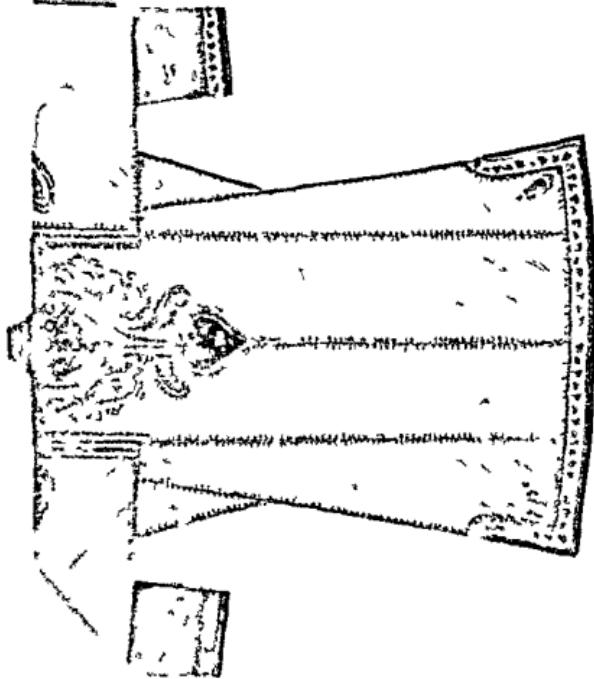
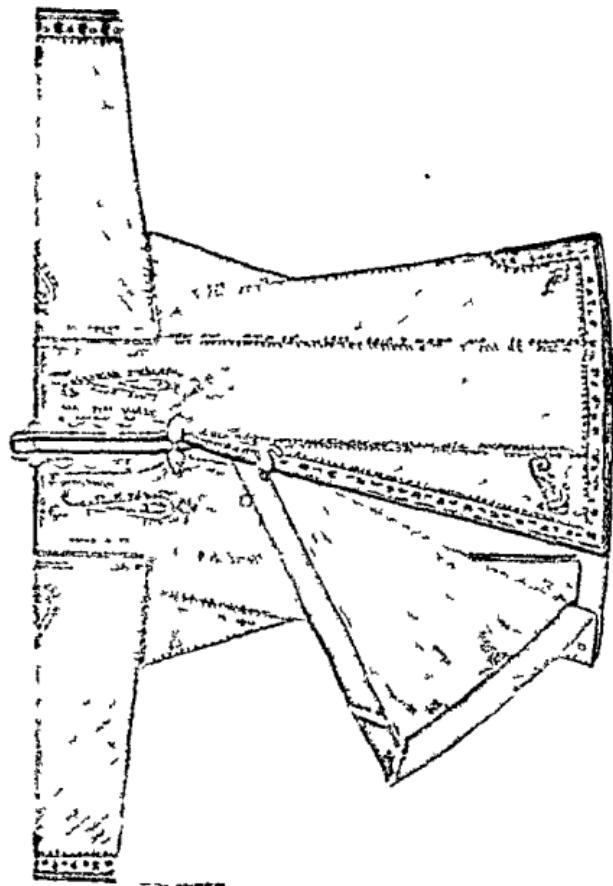


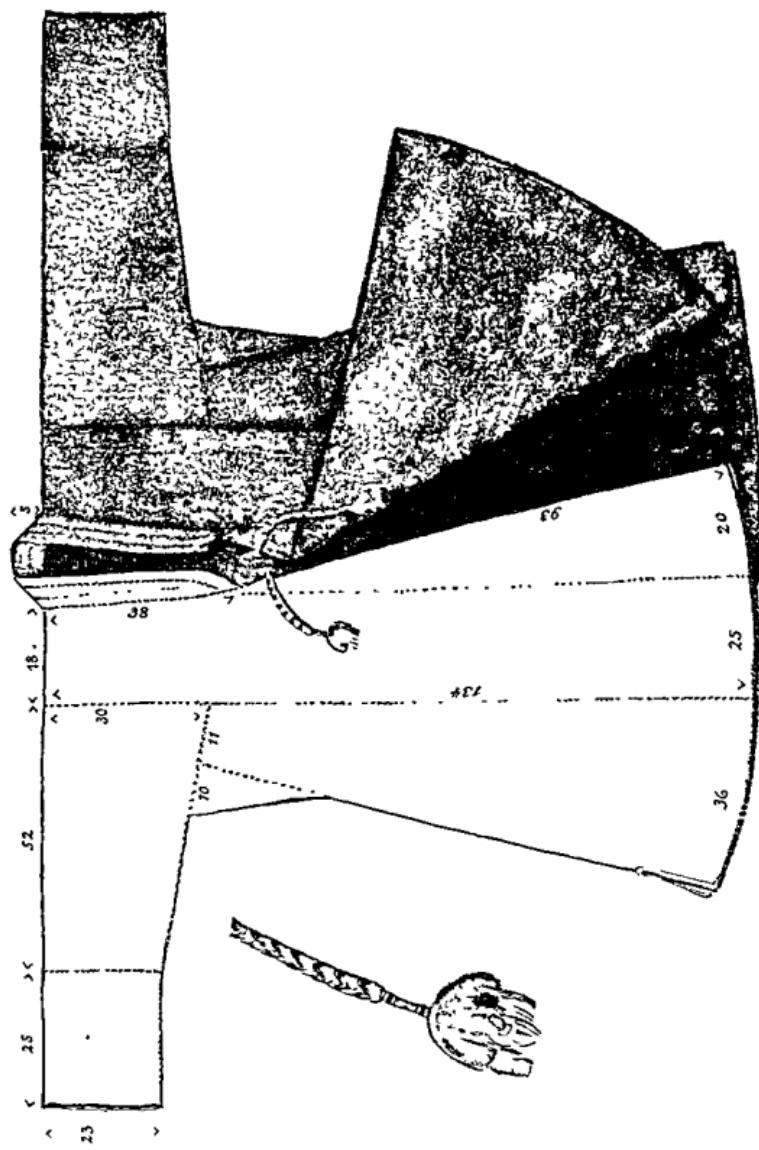


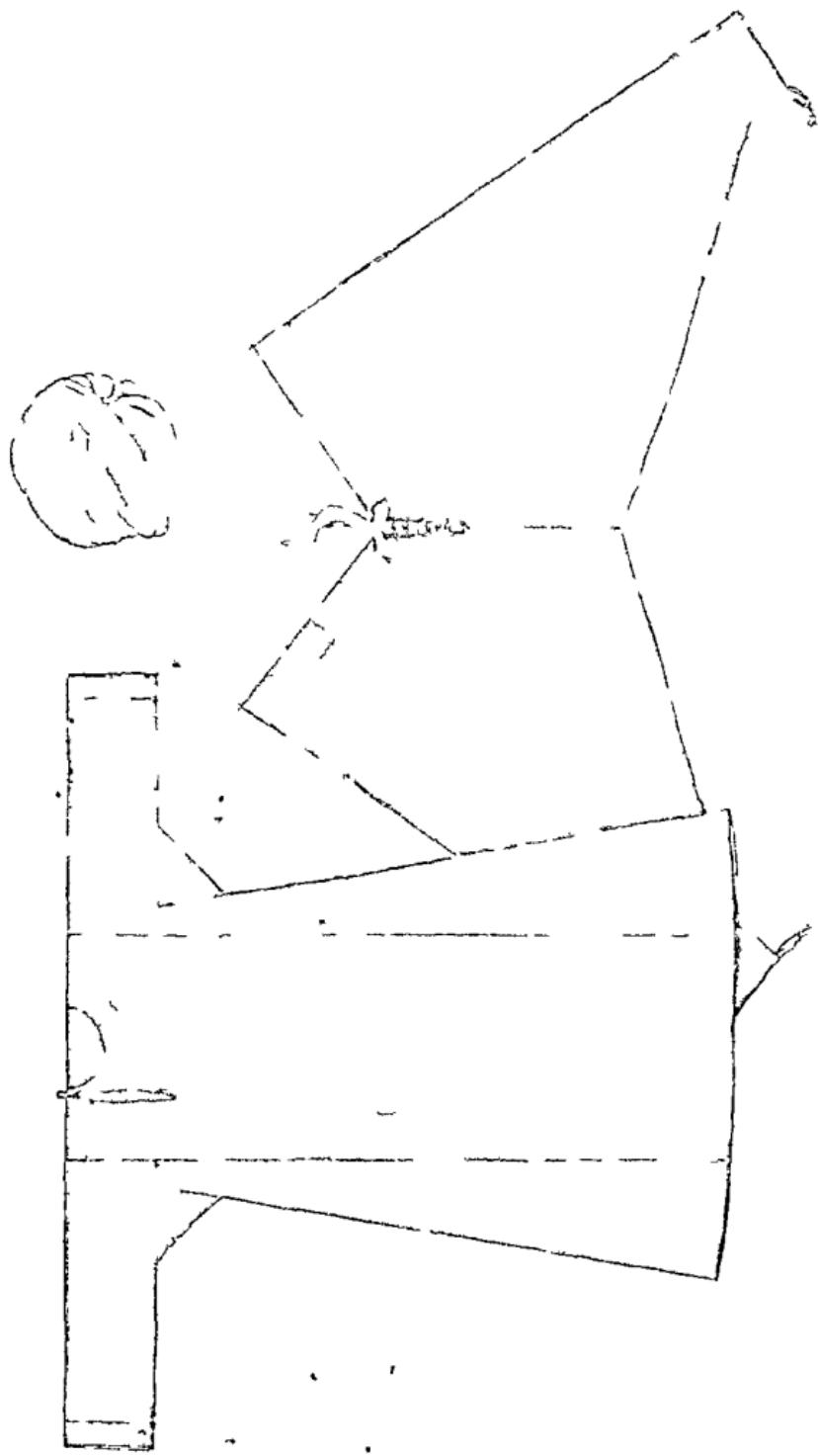


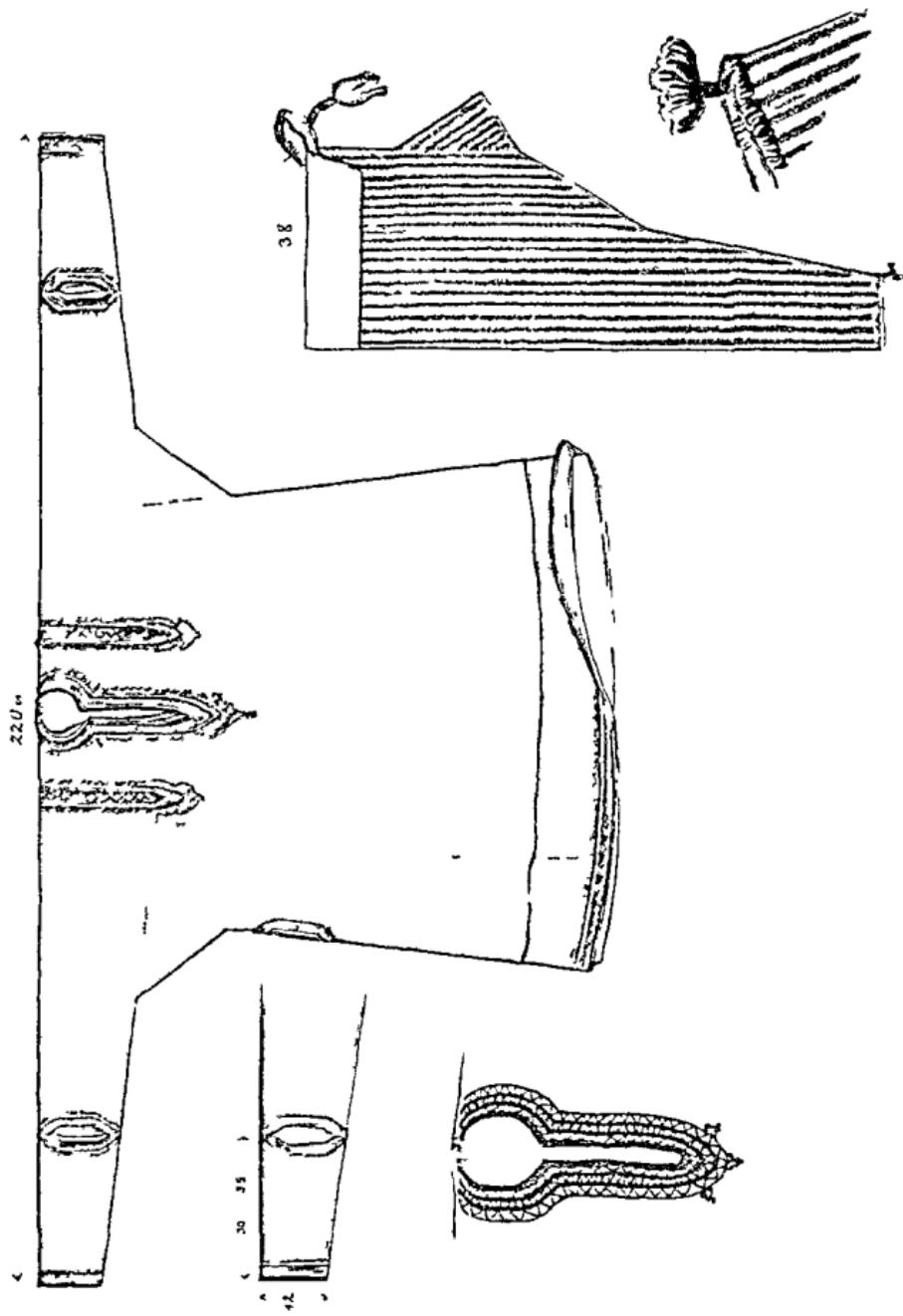


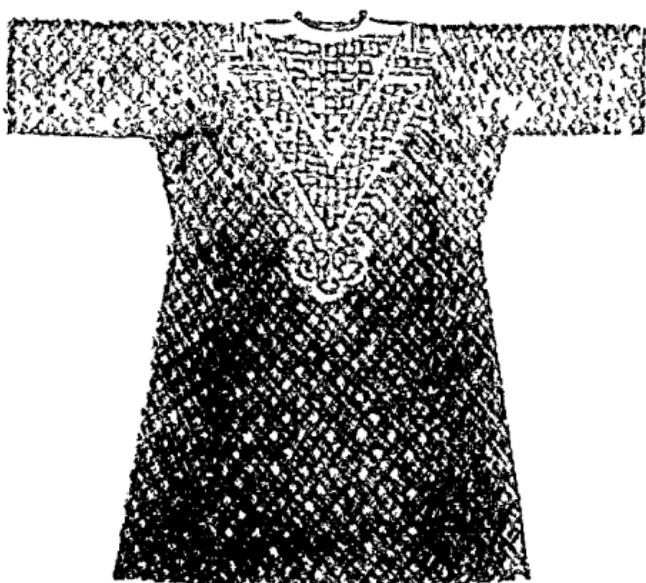


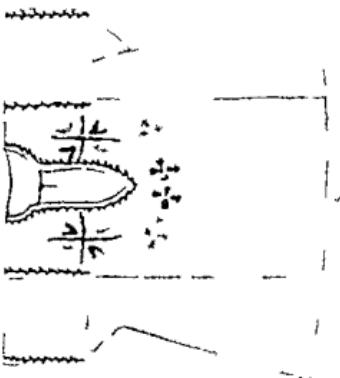
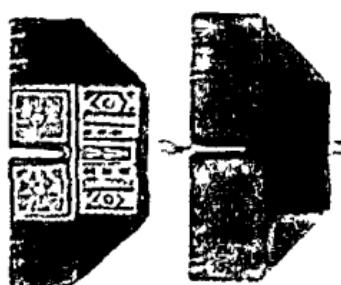
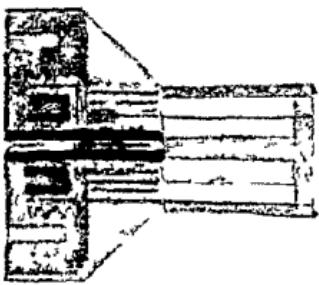
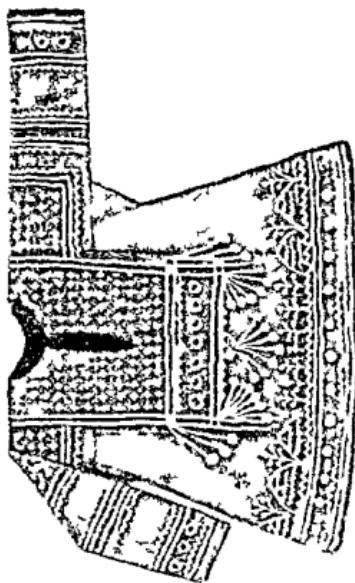
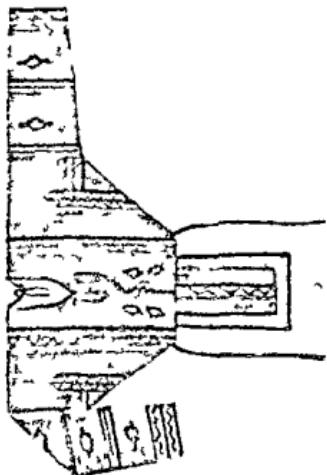


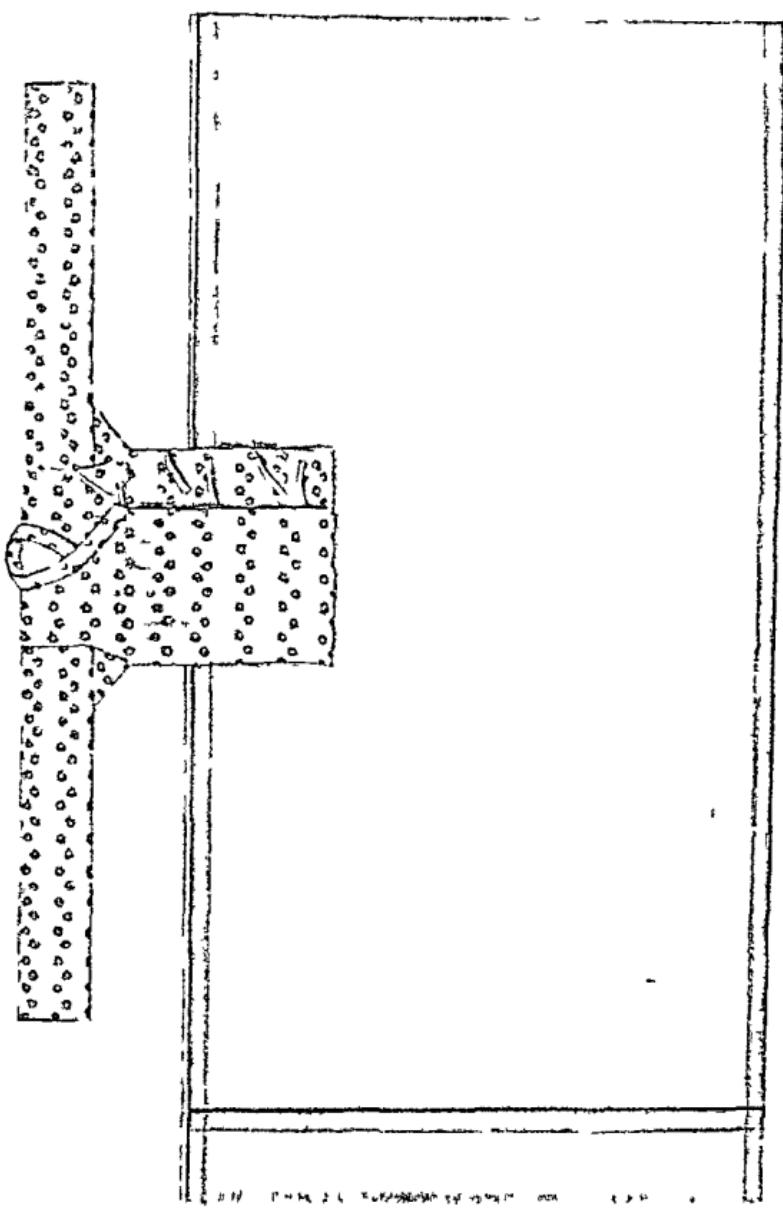












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